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FAR AWAY



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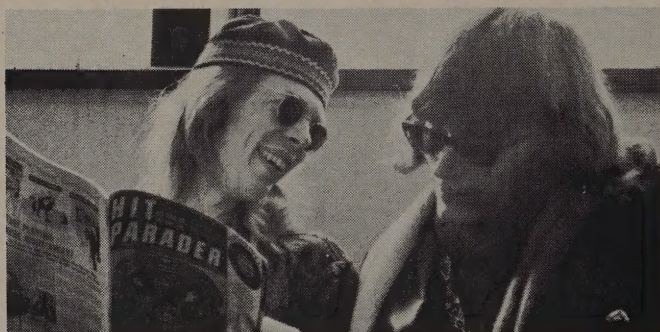
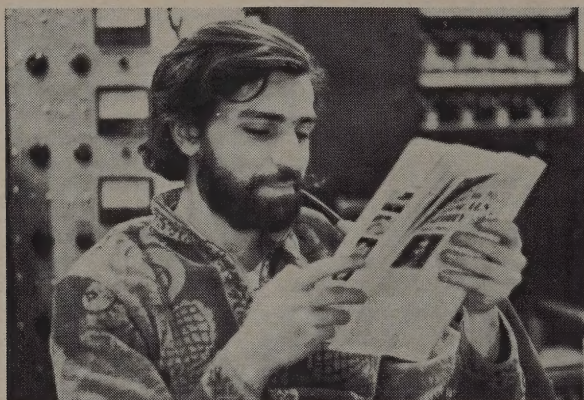
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Top: The Young Rascals, Felix (left) and Eddie.

Bottom: Jefferson Airplane, Jack (left) and Jorma.

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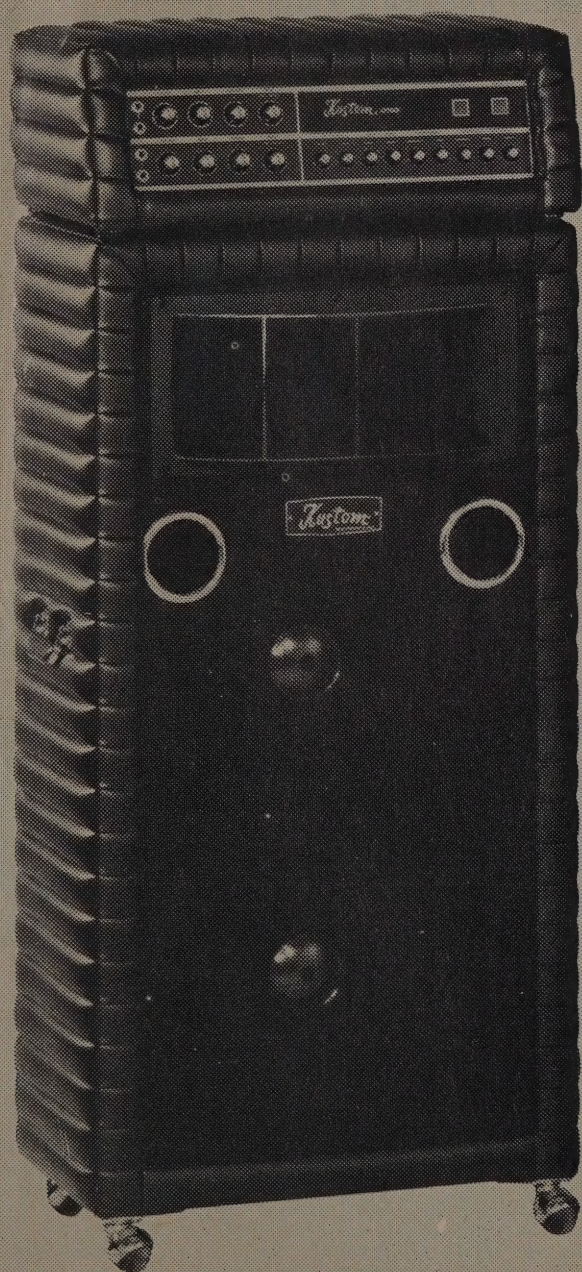
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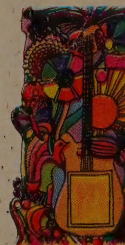
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HIT PARADER is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. © Copyright 1971 Charlton Publications, Inc. All rights reserved. Printed in the U. S. A. Annual subscription \$5.00, 24 issues \$8.50 Subscription Manager: Ida Cascio. Volume 31, No. 91, Feb., 1972. Authorized for sale in the U. S., its possessions, territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418, and accompanied by stamped self-addressed envelope.

NATIONAL ADVERTISING MANAGER: Barry Asch, 529 Fifth Ave., New York, N. Y. 10017, (212-867-2266); SOUTH: Bonnie Buoy & Associates, 806 17th Ave., South, Suite 309, Nashville, Tenn. 37203 (615-244-1526); WEST and SOUTHWEST: Alan Lubetkin, 4621 Desert Drive, Woodland Hills, Calif. 91364, (213-346-7769).



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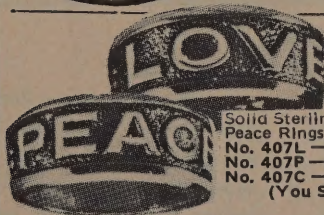
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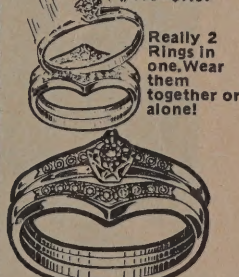
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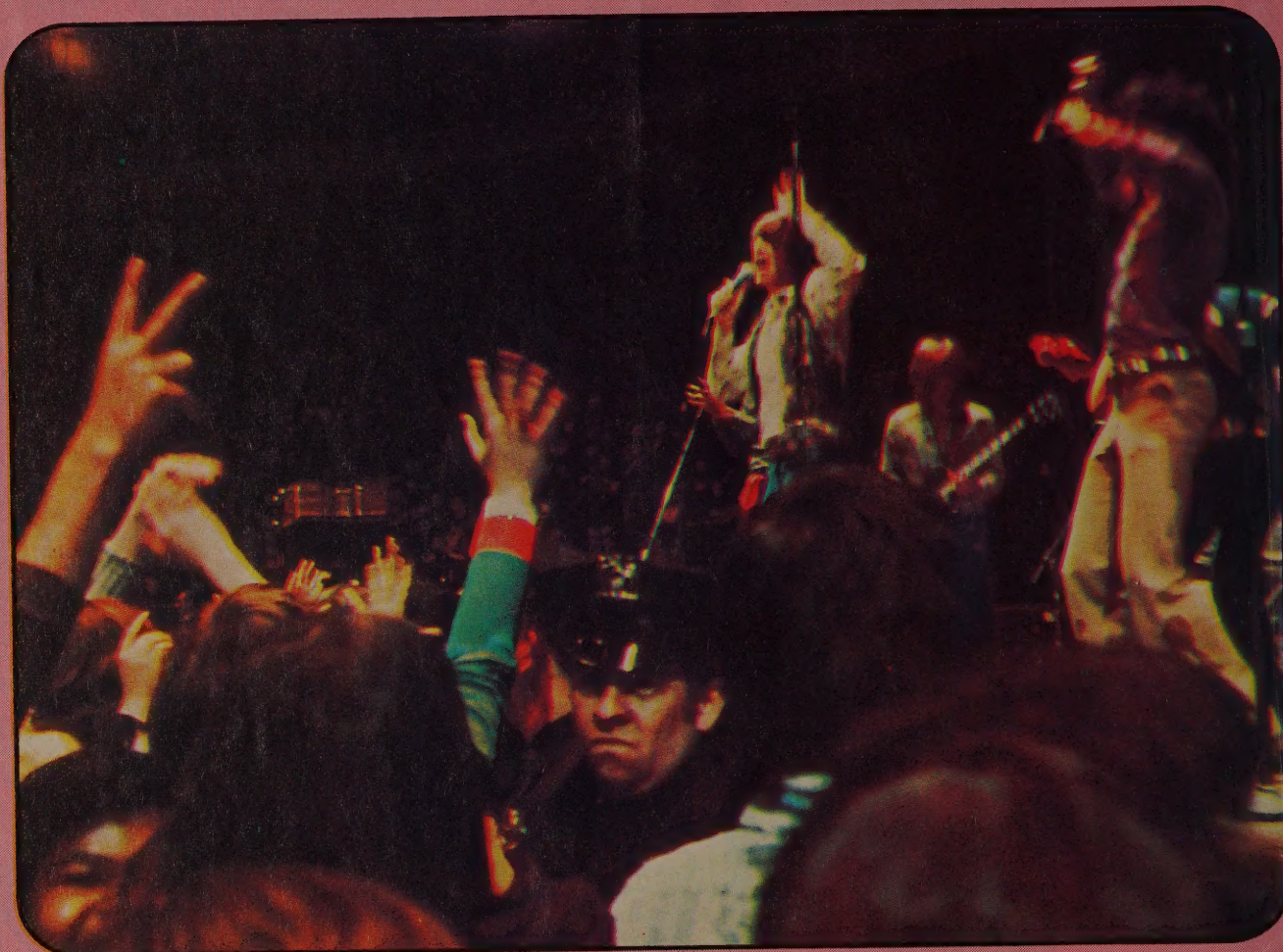
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THE SCENE

This photo, as seen in HIT PARADER December 71, shows Three Dog Night in action at Madison Square Garden. Can the campus afford this type of high priced entertainment?



Out went the Fillmores, the Electric Circuses and that type of club ran out of juice, the open air festival-celebrations ran into bad vibrations and civic barriers — that was the scene all summer long and several people in the recording industry — from the high executives in record companies to the musicians themselves — became increasingly concerned about the lack of places to play, to get before the people.

The supergroups are least hit. They can pull in crowds and devote themselves to the life in the recording studio, bringing out a couple of

albums a year.

But the arrivals on the scene, the new artist — they are the hardest hit. Because they need, vitally, the exposure both to get their records before a public and to learn to grow artistically. . . . Where do they go with more of the small clubs closing than opening and more and more of the major tours being packed with very strong names?

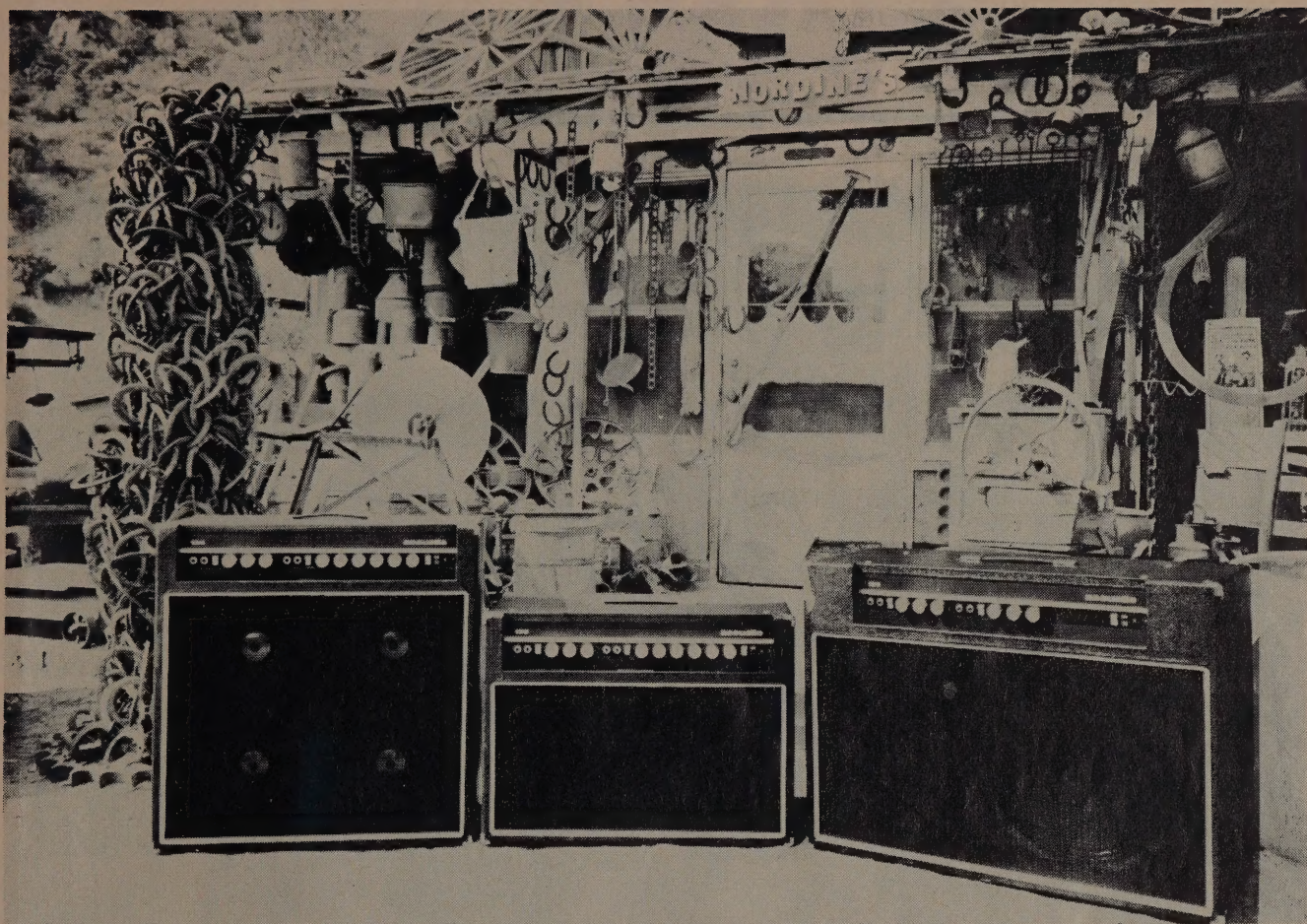
One idea has come from United Artists Records who in June presented a concert at the Hollywood Bowl for over 18000 fans. They treated the whole date as a shopwindow for United Artists talent and it cost

them around \$50,000 to put on.

The audience was charged 99 cents only.

Now they want to expand the idea and take a similar kind of show out to the campuses whereby groups will play and the record label will only ask for expenses from the colleges. Which means that it would only cost the colleges hundreds of dollars instead of thousands and the kids get to see some fresh upcoming emergent talent at around a dollar a head.

The label gets the exposure, the group gets the audience and the audience doesn't get ripped off. □



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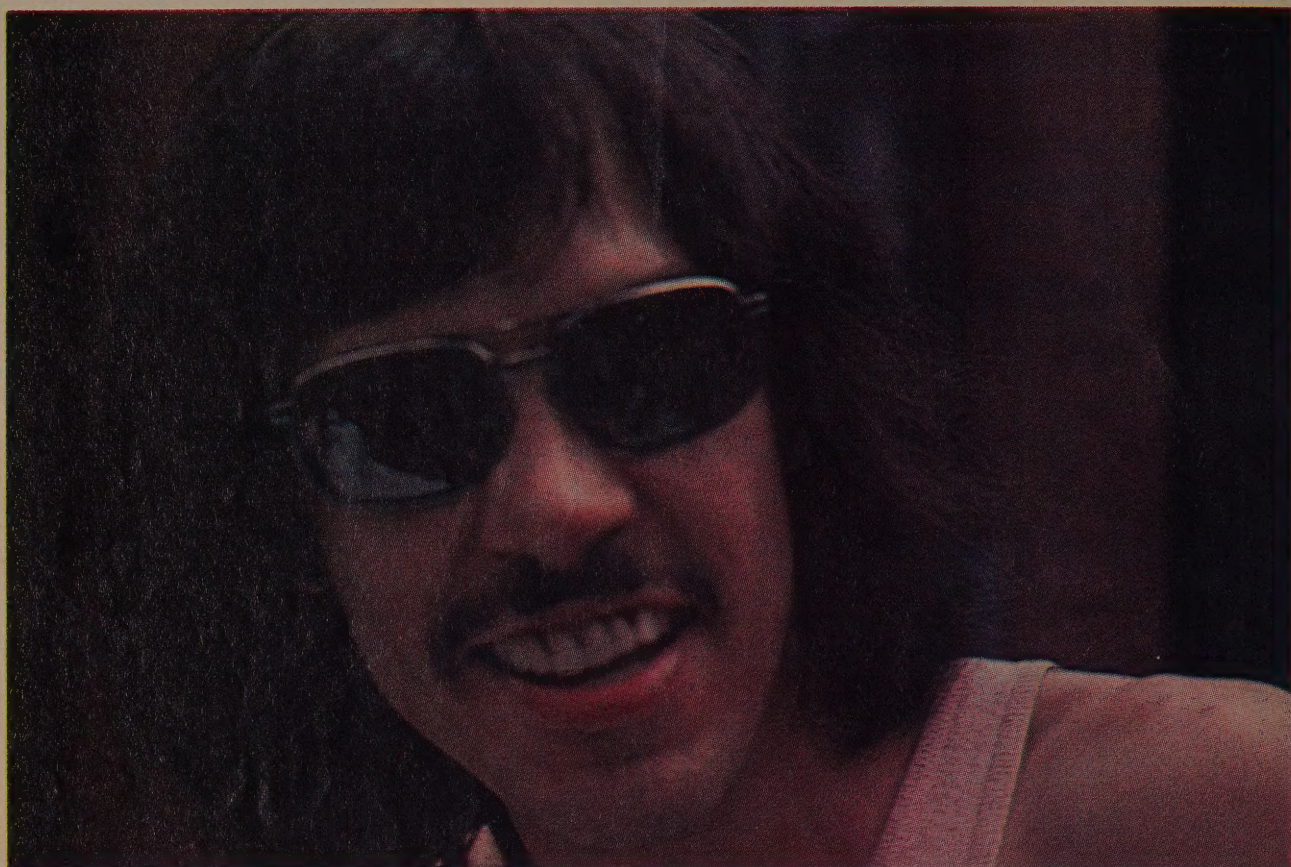
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HARD VERSUS

Photos: Tom Gundelfinger



JOHN KAY, Steppenwolf's lead singer and a man who thinks that the soft rock business has gotten out of hand.

An Opinion from Steppenwolf's **JOHN KAY**

A conversation with John Kay, lead singer with Steppenwolf, one of the country's best known hard rock bands, immediately developed into a discussion of the current trend towards soft rock. It's probably true that many outstanding rock sing-

les (and albums too) have been lost in recent months because of a built in theory from disc jockeys and the people who plan the radio programs that hard rock ain't what's happening baby!

A fallacy, in my opinion.

And, as it happened, in John Kay's opinion.

He commented: "First it's a fact that soft rock HAS made tremendous advances in the last few months. I think it's good too. The continued saturation of any one kind of music over others is bad. You soon get into an area of boredom.

"But the music industry has gone overboard on the soft rock trip.

"That makes for some negative factors. The kids still want hard rock. Just look at the LP charts and you can see what's

SOFT ROCK

really happening. The Grand Funks, the Black Sabbaths -- they're selling just as well as anybody does. Airplay obviously doesn't reflect sales.

"Everyone has hyped themselves on the soft scene . . . and they won't touch anything that's hard. Fortunately there are some hopeful signs on the horizon. The new Stones' LP "Sticky Fingers," probably was a spearhead for a certain amount of harder stuff.

"Another factor was the summertime. The kids are out of school and they want to hear exciting get-it-on, high energy music. That's why Steppenwolf's first hit, "Born to Be Wild" did so well. It was released in June and became a sort of anthem all that summer for any kid tooling around on the highway. It was a song for anyone hitting the road. Of course, this last summer was preceded by a really soft period. I think there'll be a

sort of balance between the better soft stuff and hard music. The kids never spent all summer listening to soft things.

"As a musician and listener I'd personally like to see a co-existence between soft and hard rock. I mean, we're still doing well with albums but if you read Time, Look, Life, Rolling Stone or listened to some FM stations this summer, you'd think every hard rock group was finished.

On good thing is that the soft stuff will reach saturation point and everyone will get tired of it much sooner. And being a member of a hard rock group I won't be sorry to see it slip.

"The more of any one thing we have, the more polluted music we get. It's always that way, and with soft music, your span of attention is reduced because of low DB levels."

John Kay paused and lit a cigarette

before continuing: "I listen to a lot of soft music myself. I pick music to suit the mood I'm in, or to get me out of a mood I'm in. So I can dig it. What I don't like is, all of a sudden, all kinds of people are sitting around saying, 'Here's the next trend.' That's rubbish.

"Soft music did not happen because people wanted soft stuff, or because hard rock was boring. It happened simply because a bunch of really good people came along at the same time. . . Elton John, Carole King, James Taylor.

"Their arrival coincided with a certain stagnation within some hard rock groups."

John Kay thinks that there hasn't been any outstanding new rock groups tearing up the charts recently but he attributes that to the current dismal airplay situation. There may well be great groups out there -- but nobody's hearing them.

"There was a time when you could make



STEPPENWOLF -- they now have a new lead guitarist Kent Henry, who joined from Blues Image.



THE NEXT trend could be happy music, still rock, but happy sounds says John.

it strictly with an album and forget the singles. But now it's a lot harder for hard rock groups to get off in the album scene. It's difficult to get concert exposure -- the Fillmores and a lot of other places have closed. They were valuable exposure parlors for a new rock act. FM stations are still hung on the soft trip and it has been left to the record companies. The only way to get a rock group off the ground is to launch a saturation promotion and hope it will get around by word-of-mouth.

"Only fools believe that a single isn't important in launching a new rock group. What everyone tries to do is get both AM and FM airplay. Remember that you don't get AM airplay without singles and neither do you get FM play on singles alone.

"We were fortunate in that the first album gave us a gold single in 'Born to Be Wild'. We got FM play because of the Hoyt Axton song, 'The Pusher'. If we'd have had more hit singles, we'd be doing twice as well as we are now. Not many people like to admit that but we will.

"Take Three Dog Night. Admittedly

they are a different group than we are but you CAN compare us. They became a huge group mainly through singles, plus they do a good body show. You can't knock that though. Tom Jones is still making that trip, and so are others and their songs are pleasant to listen to. We however tried to experiment.

There is a certain formula that guarantees Top 40 success -- we've tried to avoid it. I think we've become like the Rolling Stones. We've had several singles that were so controversial that nobody would play them -- even though they might have been real bitches."

Another cigarette lit, John Kay returned to the soft - hard subject. "It all depends on exactly what is coming out of the hard rock groups. If it's just a continuation trip, it won't make much noise. A group is better off to reflect in its music the wide span of the different kinds of things that are popular."

What does John Kay think will be the next direction, then, for hard rock?

He answered quickly: "Happy music. Happy stuff, not depressing music. Because of the mood it projects. There is

a great need now to give the people a little bit of escapism. It's a case of sombre reality. All of us have arrived at a plateau in our lives. After years of depression and bad news and all that rubbish, we've just come to the point where we are sick and tired of hearing about it. . . .

"It's just like the Thirties -- people wanted to see Laurel and Hardy movies just to get their thoughts off the breadlines. I think it's a natural development. Any group that comes along and offers happy music and has fun doing it may well be the next big thing. We're all tired of hard and heavy music -- we need something lighter. It will still be rock because that's what gets us off. But it will be happy rock.

"I think I've known that fact subconsciously for quite a while. I only realized it recently but the new album reflects the state of my subconscious. Listening to the tracks, there is one red line, a common denominator to them all. They all have a happy good feeling. The only variation is the occasional nostalgic piece.

RITCHIE YORKE □



KING CURTIS

Saxman's Sound

King Curtis is dead, from stab wounds, at 37. Aretha Franklin sang at the funeral -- King was her musical director and had backed her on tour and in the studio for several years. Stevie Wonder sang at the funeral, Herbie Mann flew back from Israel for the funeral, Delaney and Bonnie came to New York from the West Coast, Duane Allman from Georgia -- all to pay their respects along with the 1000 ordinary fans who crowded the church and surrounding sidewalks.

King Curtis was in the music scene. Really in. He was mainly a session musician, in demand for his tenor saxophone, his soprano saxophone work...his arranging and producing. It could be a jazz date, a soul date, require some sax lines dubbed on to a session that took place a year earlier, a 1000 miles away -- Curtis would do it.

He was born in Fort Worth, Texas and played with Lionel Hampton's big band in the mid Fifties when it had a hard core of modern jazz musicians. This kind of post-bebop jazz was the first music that Curtis recorded.

It was in the late Fifties that he was in New York and made his first session date, backing blues-pop singers, Mickey and Sylvia. It was the beginning of rhythm 'n' blues in the modern manner. Curtis became essential to have around on record dates in the backing group, so much so

that he became the musical director on the Alan Freed stage shows.

It was Curtis' unevenly spaced stuttering saxophone breaks that became THE sound to have on those early rock and r&b records. It was first formed on the early Coasters recordings but carried through most of the records of that era, whether done by Curtis or not. Curtis himself became one of the busiest session musicians around, playing three and even four sessions a day.

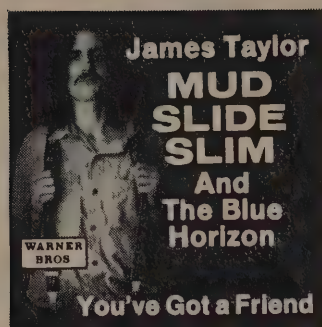
He once estimated he'd backed over 150 singers and groups.

He wrote his biggest hit, "Soul Serenade" with Luther Dixon in the mid Sixties and won a Grammy award for his instrumental version of "Games People Play." Curtis recorded for RCA, Prestige, Capitol and Atlantic -- Atlantic was his home for the last five years, enabling him to arrange and produce.

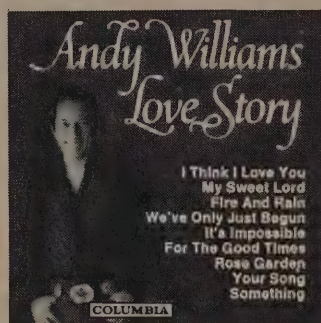
One Curtis Ousley (his real name) story. He was asked, via a personal friend, if he would go up to a Harlem school one morning and just to talk to the kids there. Not only did he go but he took his band along, complete with instruments, and they talked and played for the whole morning. All the expense, the time, came out of Curtis' pocket... □

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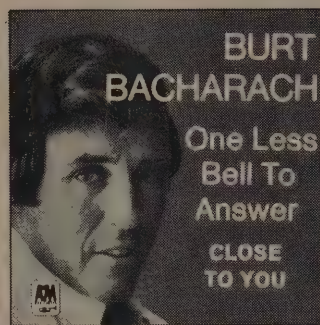
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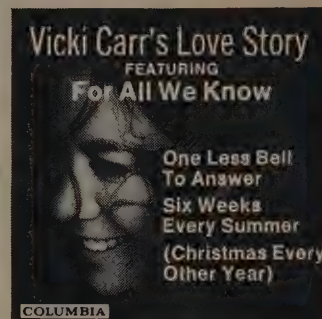
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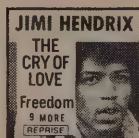
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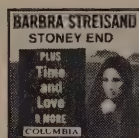
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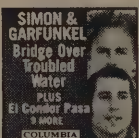
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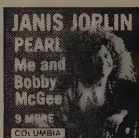
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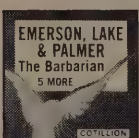
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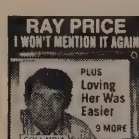
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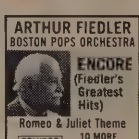
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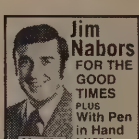
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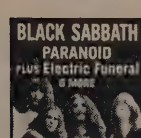
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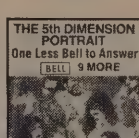
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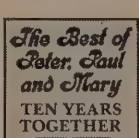
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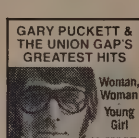
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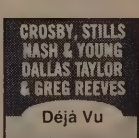
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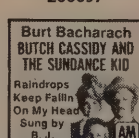
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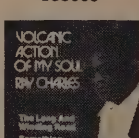
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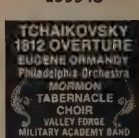
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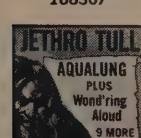
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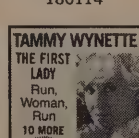
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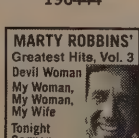
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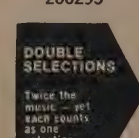
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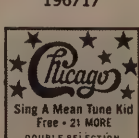
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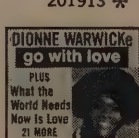
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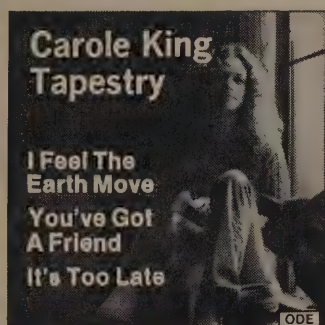
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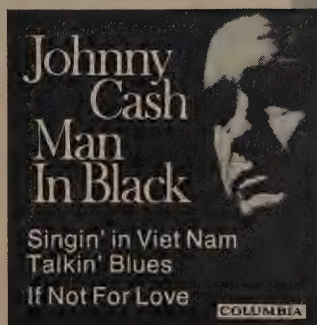
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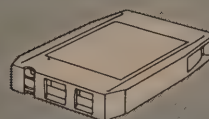


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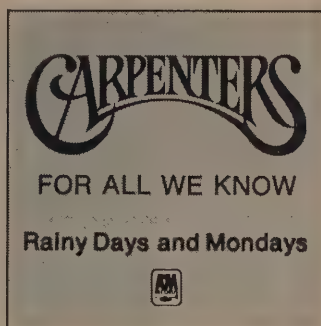
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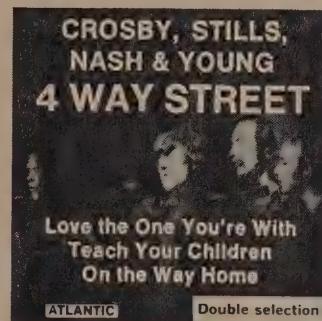
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A30/F71

MOODY BLUES - their album is a tool to get them back on the road



Rocker John Lodge, as he is known among the Moody Blues and their close friends, was in his usual happy frame of mind despite the continual hanging about required of any group appearing on "Top of the Pops." The new album is out to almost total acceptance by the critics, rehearsals for the American tour are scheduled, and there are a number of new musical "toys" to be experimented with.

John relaxed in a hard-backed chair, looking quite neat in a grey waistcoat which he wore over his naked chest. He still has an almost permanent fixed smile and he is rather prone to punctuate statements with jokes just in case things get too serious.

Mike Pinder brushed his hair back even further and fingered a guitar over at the other side of the room. Graeme wriggled even deeper into the armchair and view-

ed the gathering through tinted specs. Ray Thomas sat there showing off his newly-acquired tan, while John and I exchanged pleasantries and talked about his new house with its full-sized pool table.

Down to work, and I asked him if, now that the album was out, he had any afterthoughts about it.

"It's the tool that'll get us back on to the road. I'm looking forward to getting back on the



The Moody Blues

road," he began. "We go to America, and we've got a British tour in November. We're looking forward to starting rehearsals in a couple of weeks.

"The thing is, with this album in particular, we started recording it about last November, and it's the album that's stayed with us the longest because we did two American tours in the meantime.

"We've played it and played it

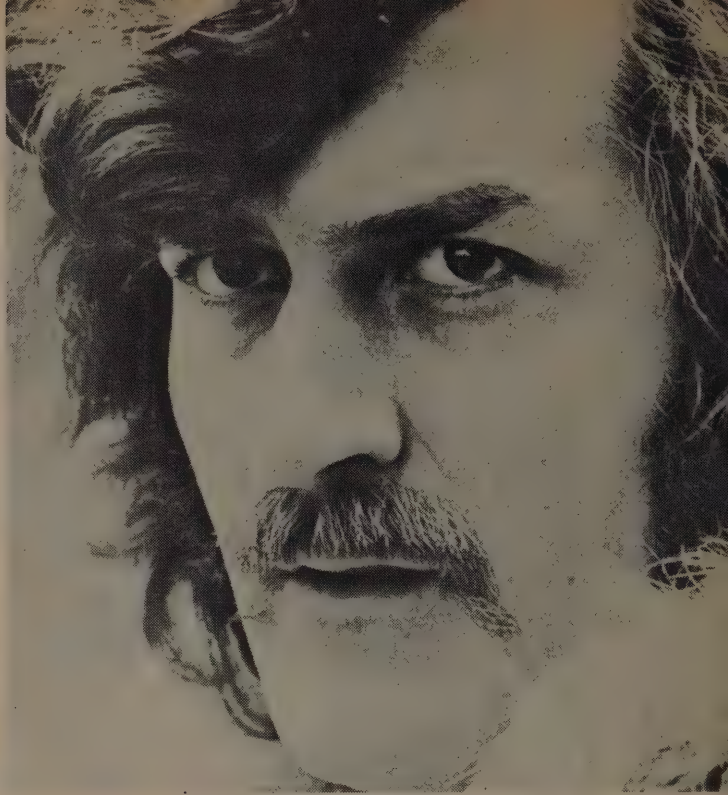
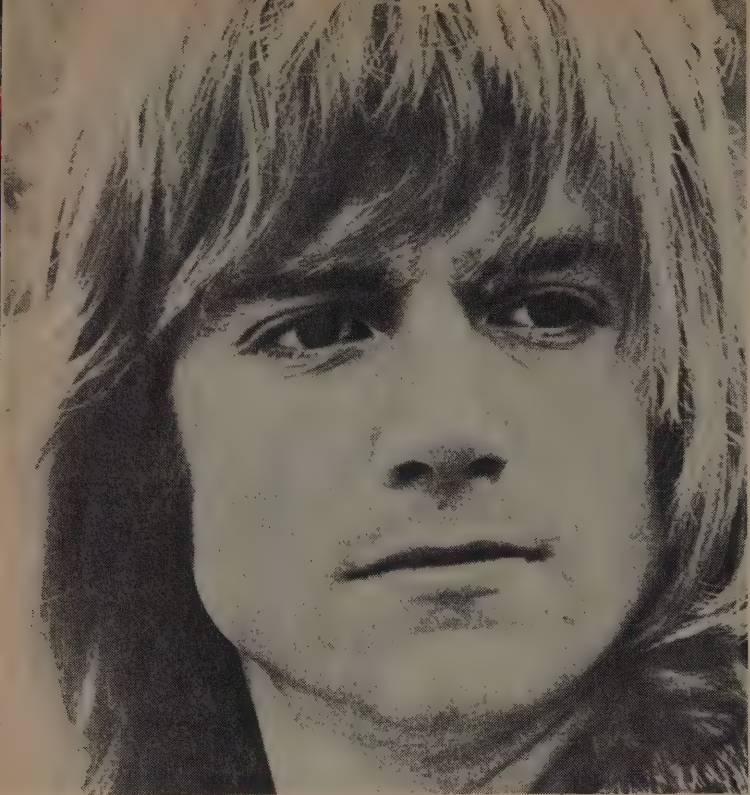
and played it, listened to it and dissected it. All you can rely on is someone else's judgement; you can only do so much.

"When it's out it's too late to change anything. We kept the same thoughts and ideas as we had when we started recording it. We didn't go back and change anything."

The album is the sixth in a "series." The series - if that is what it can accurately be called -

has dealt with thoughts and ambitions often on an inter-galactic plane. Would "Every Good Boy Deserves Favour" be the last on that theme?

John replied: "The basic thoughts behind it are as basic as 'Days of Future Passed' - that was a theoretical point of view on 'this is what life is.' 'In Search of the Lost Chord' was philosophical, sort of 'wouldn't it be nice if things could be like this?'



Justin Hayward Ray Thomas

'Threshold' sort of linked the two things together and said the theory was all right but the practicability wasn't. 'Children's Children' was about now and the future, and 'Question of Balance' was what is happening in the world today and if we're not all cheerful we'll blow it up.

"This one is 'we couldn't even keep the question of balance together, let's start again at the beginning.' All we've learned in five albums is the first basic thought. At least we've got one step in practical terms.

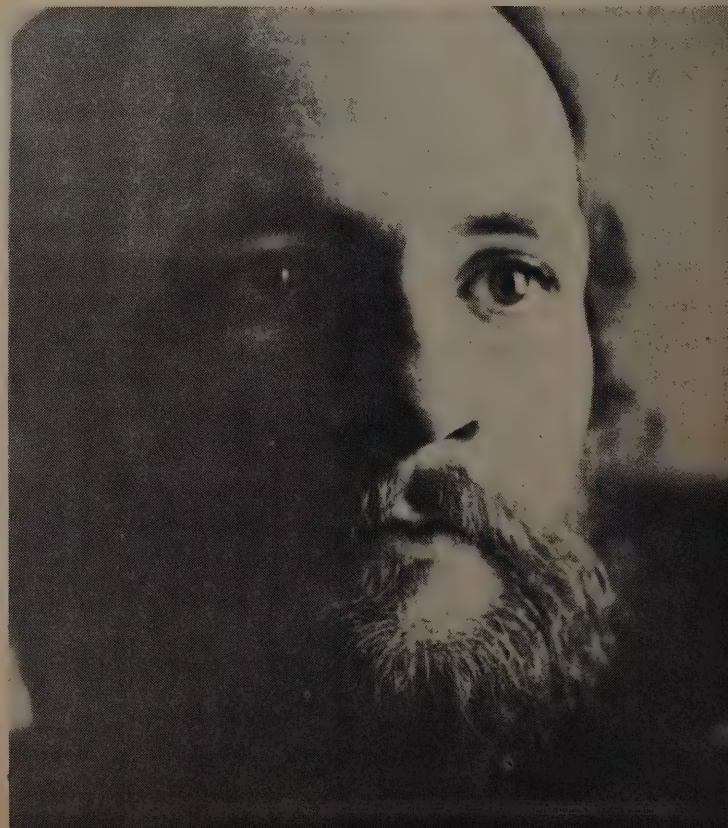
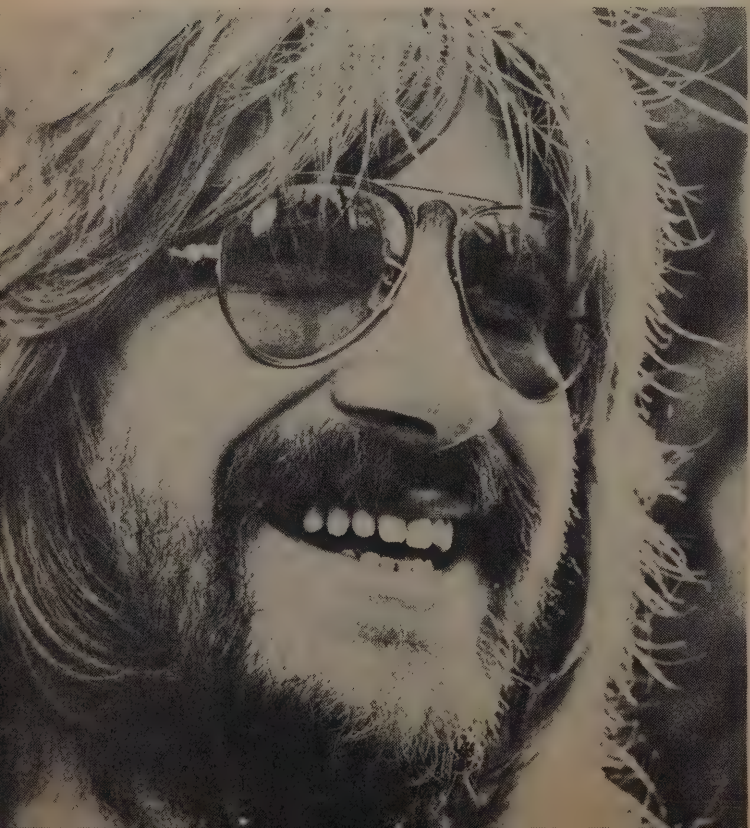
"We've gone round in a circle, so what will happen in the future,

no one knows. This applies to the next album as well as anything else."

With preparations being made for rehearsals, what will the act be like when the band finally gets back on the road?

"It's going to be new," John confirmed. "There's not going to

Graeme Edge Mike Pinder



be a complete change because that would be tantamount to saying 'we're fed up with everything;' and also, people want to come and hear the numbers they know and the records that they've probably bought at some time.

"We're hoping to do a spot in the show with all new material specially written for the stage show and not recorded before. What it will end up as, nobody knows; we're all busy writing. It could be audience participation, a complete electronic freak-out, the Moody Blues play Moog, or even the Moog plays Moody Blues.

"We're looking forward to seeing how Mike's new mellotron sounds. The more albums you do, the more numbers you learn, so we could go straight out and play two hours of numbers from albums, but there is a point where you want to play something else.

"Days of Future Passed' was a complete set of music before we recorded it; it was written as a thirty-minute stage act. You can do all this but you must never leave the acoustic thing behind.

Bearing in mind John's interest in rock and roll, I asked him if he had any plans for recording that type of music, either as a solo artist, with some friends; or maybe with the Moody Blues.

"The biggest trouble with rock and roll for me is it's 1958," he pointed out. "There have been so many attempts to revitalize it, and even the artists that made it then have recorded it again, but even with modern recording techniques it seems to go wrong.

"There was a ridiculous art in rock and roll and I don't think people appreciate that. A good example is 'Lucille.' When you see people playing it now, that basic riff, the atmosphere doesn't come across.

"When you dissect Little Richard's version, half the saxes are playing only half the riff, and then something else comes in; there's a technique there."

So Graeme has his Moog drums which can be heard on parts of the new album; Mike has his new mellotron and a couple of Moogs as well. Did John feel that the



John Lodge

guitar was in danger of being left behind?

"There's two ways we can go. Even from the beginning, the mellotron could play any instrument in the band, but if you adapt it into chords, an E minor, and bass the lowest D there is, and all the instruments in the band play different notes, you get a ridiculous big chord, and that's what we've been doing all the time," he explained.

"We use the mellotron to cover a lot more notes than we could cover. The Moog is part of the sound; it's not the sound. You could say that the mellotron could play all the flute parts, but Ray is a major force in the musical sound.

"At the moment, Graeme has his new drum kit, and in the pipeline we've got electronic guitars.

"You still play them the same because once you take away the basic way of using them, you lose the personal thing. The string vibrates, and depending on the length of the string, you get a note which is picked up by a mike - with the electronic guitar, the actual strings set off the electronic vibration and create a cycle.

"You can plug a guitar into a Moog and change the tone of the guitar, but all it's doing is picking up the sound from the string. But if you set it so that the actual string created the sound, and not the mike picking up the sound of the string, you could change the whole tone. You could accompany yourself with two strings resonating.

"No, I didn't design it myself. It was adapted by the electrical genius who did Graeme's drum kit. Graeme had the whole concept in his head, and he just searched for someone who had the conviction he had, and the knowledge to put it into practice.

"We thought, 'Hang on; if you use a drum stick to vibrate an electronic signal, why can't you use a guitar string?'"

"Also we're trying to get an electric woodwind. . . it may sound a bit strange. Ray would play it the same way as he plays a flute now, but it just short-circuits the length between A and B. You can have echo, trebles, reverb, whatever you want.

"This is what is meant by, within the act there could be a separate entity with everything else."

□ RICHARD GREEN



WINWOOD — "I can't be disappointed by reviews, even if they are very harsh," he says. "If reviews were taken that seriously, I would be in a hell of a state by now." The First British tour by the newly-revived and added-to Traffic met with criticism over using early group material.

You've Got To Go Through The Hang Ups — **TRAFFIC'S STEVIE**

When Traffic went back on the road, after a long lay off and personnel changes, they weren't exactly welcomed back with open

arms by the critics. They went out augmented with Rick Grech, ex Blind Faith, Jim Gordon, ex Derek and the Dominoes and Re-

bop, a South African conga player. But with all this, the critics criticized, using the fact that Traffic played too much of their old

material. And the fact that Jim Capaldi didn't play drums.

The basis of the Traffic line up was, of course, Steve Winwood, Dave Mason, Jim Capaldi and Chris Wood.

Said Winwood: "It isn't permanent. We'll go in and finish an album which should have some takes of our concert lineup. Possibly Traffic will go on after all this — I don't know whether Jim Gordon and Dave Mason are going to leave.

"I really can't say."

The rumors concerning Dave Mason's earlier departure from Traffic (to make his solo album, "More Together") often mention personality conflicts.

Winwood remarked: "I like playing with Dave on occasions and most of the time I just like playing with Dave and so we do a few gigs together. There'll be no clashes like that anymore. When

Dave left the band we were going through a lot of changes — as we still are and ever will be. I know we like to play together. No conflicts in musical personalities, occasionally a conflict in musical ideas, but that's just bounce back. That's what it's called."

About the criticism of Traffic relying on old material on stage. Unjustified, thinks Winwood. "A lot of the songs that Traffic have done or recorded or written, are written for musicians to play," he says. "Not just written at one time or for another occasion to become plastic. They are written to be played. In one way it's being retrospective — but they are good numbers and so they get played.

"Things like 'Gimme Some Lovin'' (which is the concert closer) that you have done a long time ago, are always there. A bit of nostalgia. Because we're playing

old stuff, such as '40,000 Headmen,' 'Medicated,' 'Pearly Queen,' 'Feelin' Alright' and 'Mr. Fantasy' we're not doing what maybe we can do, which is one reason for getting new material.

"In any case, the altered personnel gives the interpretations of old Traffic numbers new meaning."

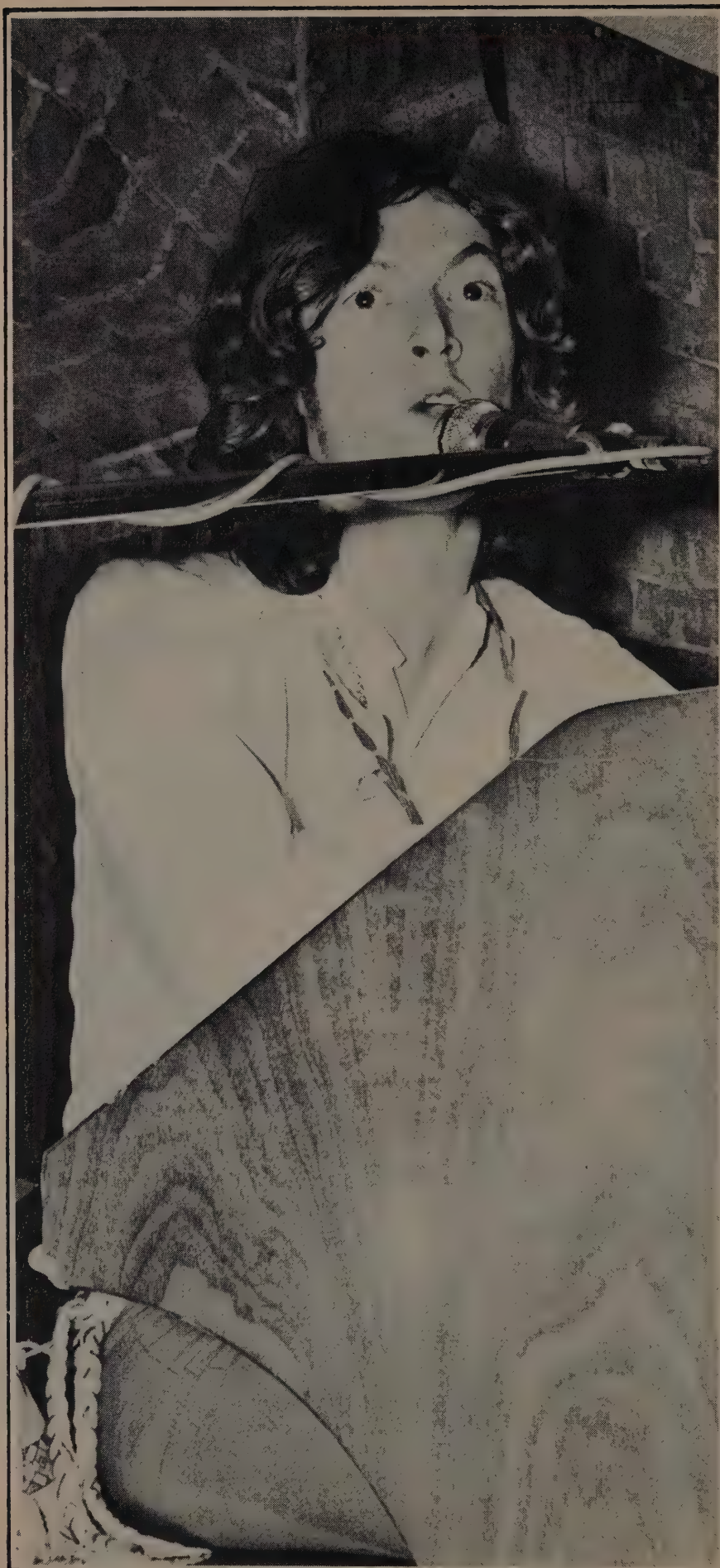
The future of Traffic? Winwood is uncertain. "We'd like to have a nucleus of musicians and just add to them whenever necessary. But there's always the difficulty — apart from organizing it musically — of organizing the people.

"If there's too free a situation as far as whoever wants to come, comes, it's liable to get a bit un-together. I'd like something in between . . . but with the changes involved not being weekly changes.

"The Ginger Baker Air Force gigs were nice to do, but not with as

TRAFFIC, left to right, Jim Capaldi, Chris Wood, Dave Mason and Steve Winwood.





much control as I would have liked.

Winwood hints that if Mason and Gordon leave, Capaldi would be back on drums. Right now Capaldi sings, plays tamborine and does harmonies – a significant change. Says Winwood: "Everyone needs to do what he can do best. And Jim sings better than he plays drums. He will also concentrate more on his writing. On 'John Barleycorn Must Die' Jim co-wrote a lot of stuff with me. Jim also wrote some of our earlier material but I played drums on some tracks and a few tracks we had trouble with.

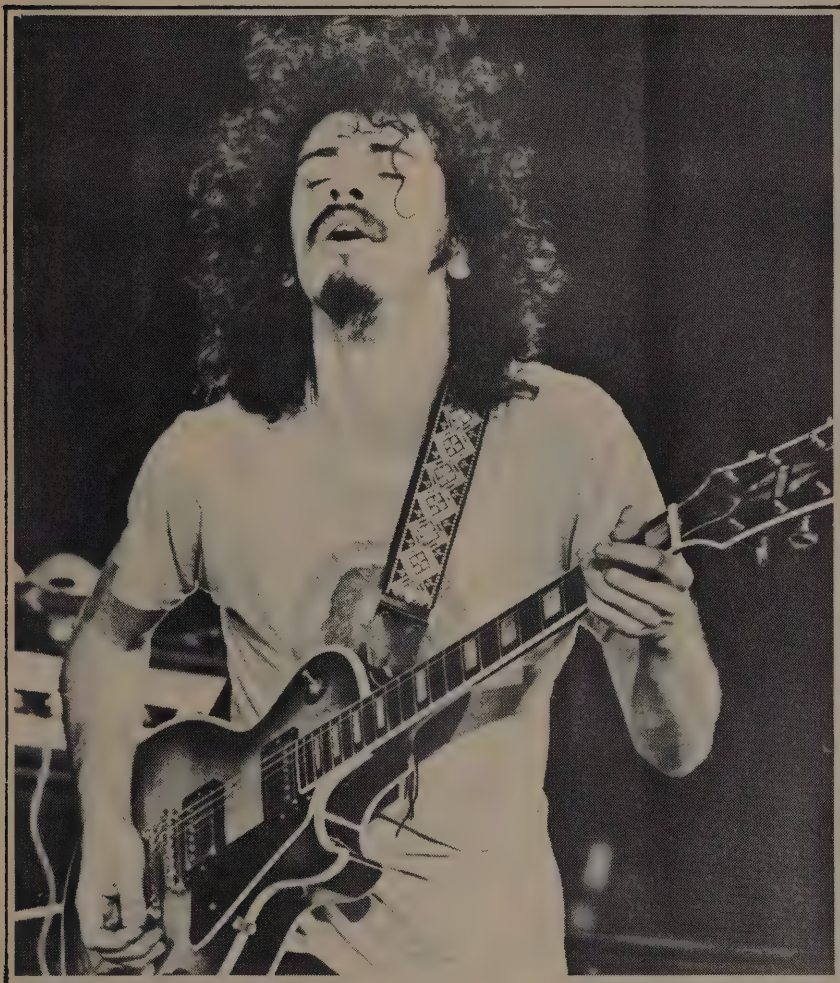
"The writing is the one thing that hasn't deteriorated – it's developed. The playing deteriorated the year before mainly because we were all doing too much and playing things put down on record. We weren't quite in key. We don't want to sound like a record but the way the record is put together is part of the writing. So now we want to put it together the way it is on stage. So that's what we're doing with Jim, Dave and Rebop."

There's been slow progress on the latest Traffic album. "Jim wrote a lot of stuff. It came in phases. I've been slow. We tried to get the best we can and we haven't rushed it. I like to have as much material as I can and once the album is completed we're going to get down to writing a lot of new material for concerts, incorporating what we've done on the album.

With an occasional old comrade diversion (Winwood cut a couple of things for Joe Cocker's album – "Joe is singing beautifully"). Stevie has been busy getting and keeping Traffic together. As he's not really as unsure of things as he may seem.

"I'm as confident as I've ever been about Traffic. I've been inspired by the changes rather than put off. It makes it more exciting. You've got to go through the hangups – it did me a lot of good. But I'm not sure if it's good for the music or not when they happen all the time." □ RITCHIE YORKE

... FAST FLASHES ...



TALENT IN ACTION

ROCK & SOUL PEOPLE ON
FILM, IN CONCERT, ON TV

CARLOS SANTANA, lead guitar and singer with the Santana group, as he appears in "Soul To Soul" a film made from an all star concert held to celebrate the 14th year of Ghana's independence. The African state imported U.S. soul stars such as Wilson Pickett, Ike and Tina Turner, Roberta Flack, Les McCann, Voices of East Harlem and the Staple Singers for a mammoth, hours long concert in Accra, capital of Ghana.

ANOTHER STAR of "Soul To Soul" Wilson Pickett does his thing in front of thousands at the open air Ghana concert. A film was made of the entire proceedings that is currently on release and Atlantic Records has released the album.





TINA TURNER vibrates to the music as she turns in the title song of "Soul To Soul" — Ike and Tina were part of the flying soul package that journeyed to Africa, to give the Ghanians some idea of what was happening, soulwise, in the U.S. today.

DOUG SAHM, guitarist with the Sir Douglas Quintet, as he appears on "Boboquivari" the Public Broadcasting Service's nine part pop-rock concert series, currently on release.



FAST FLASH

FAST FLA

LIGHTNIN' HOPKINS, the veteran blues singer, also on "Boboquivari" – an example of how far reaching the program is and intends to be when it comes to showing talent on TV.

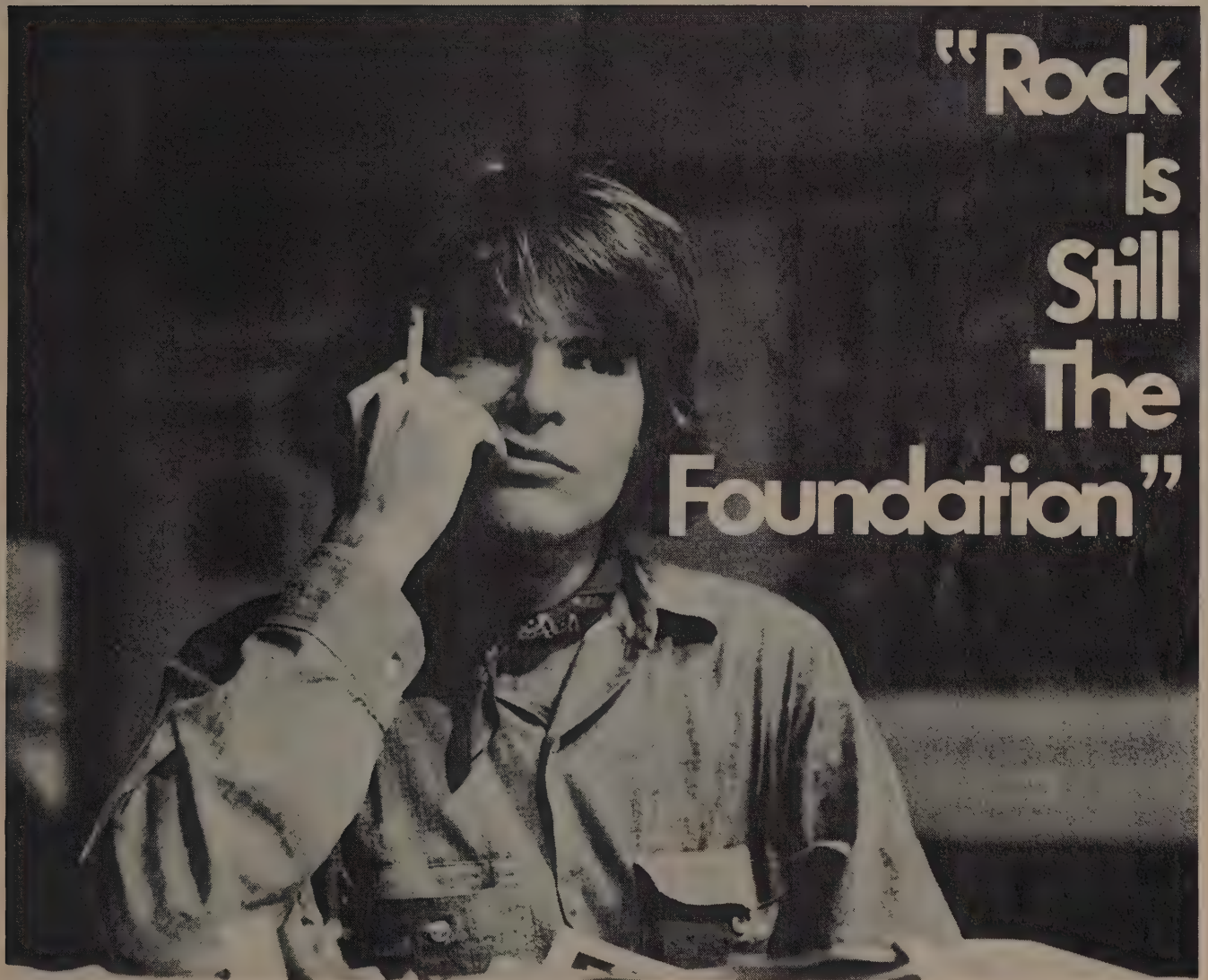


GARTH HUDSON, organist for the Band talks with Delaney and Bonnie Bramlett at the open air Celebration 1 in St. Paul in June 26. Despite a concert that was practically incident free, and a second celebration concert, Superball was also held, the third one was cancelled when the police stepped in and withdrew the promoter Harry Beacom's license because of "the potential for danger." The first two concerts which had 50,000 plus audiences both times featured the Band, Poco, Delaney and Bonnie, Muddy Waters, John Sebastian Little Richard, John Baldry and others. The third, cancelled, concert was headlined by Jefferson Airplane.



CELEBRATION's promotion, Harry Beacom chats with Little Richard.

JOHN FOGERTY of CREEDENCE -



"Rock music has become very camp and trendy and all that rubbish, but it's still the foundation of everything being performed."

John Fogerty, Creedence Clearwater Revival, speaking.

"The very same thing is now happening with country music. People like Tammy Wynette and Conway Twitty are now becoming very commercial -- not because of what they are doing, but for the simple reason that

people are now starting to jump on their band wagon.

"It could well be that country music will be the next big thing to sweep through the entire music scene."

John Fogerty was speaking from Berkeley, California, from the Factory, headquarters of Creedence, having successfully completed the first leg of an extensive stage tour that brings the slimmed down Creedence -- John, Stu Cook and Doug Cosmo

Clifford and the rest of the Factory workers -- across America and over to Europe.

It was the first time that Creedence had faced a live audience during the year, having enjoyed a self imposed sabbatical. It was also the period when John's brother Tom quit the group after a decade to pursue a solo career and a time to re-evaluate the group's internal policy. The result is that both Stu and Doug are contribu-



JOHN FOGERTY

ting more to Creedence's previously Fogerty-dominated repertoire. . . such as the flip of the first single which featured for the first time Stu singing his own composition, "Door To Door."

Commented John: "I can tell you, we were all glad to be back on the road again. We usually only play week ends but this time we played all the concerts, right through in a row. In that way we enjoyed ourselves without seeing the business side. Also we played some of the smaller cities which we hadn't visited before which made it much more fun."

I asked John about the speculation as to the depth and strength of the live sound produced by Creedence's now depleted line up -- a major talk-

ing point when Creedence started out on their tour.

John commented: "There hasn't been all that much difference -- we didn't feel like we needed a whole band to come in and fill out the sound. I suppose it's pretty much the same as before."

John Fogerty obviously considers that the greatest stimulant a rock band can have is not artificially produced but the adrenalin rush activated by a live audience. He also admitted that Creedence didn't have an album finished -- "but we've got our eyes on one" -- and wouldn't have a live album out from the current tour.

"We're not recording the shows but judging by all the tape recorders

we've spotted in the audience, I'm sure that someone is. If someone does a bootleg I hope they send me one. It's a funny state of affairs but the bootleggers are starting to complain most bitterly about the stiff competition they are getting from other bootleggers who are churning out bootlegs of bootlegs.

"This is exactly what happened with the bootleg of one of our Fillmore East gigs which was put out on the Cosmo label, of all things. Soon afterwards the very same album appeared on another bootleg label.

I asked John Fogerty if there would be any drastic changes in the Revival's

(continued on page 44)



GINGER BAKER-

**'No
musicians
that I know
and trust....'**



**"I'VE BEEN let down by Messrs. Bruce and Clapton
and Airforce. I don't intend to be let down again!**

I began to wonder if my interview with Ginger Baker was a put up job – that the whole fiasco had been recorded to crop up as a horror sequence in some upcoming film. Before I even went to interview – no, I can't honestly describe the travesty that took place as an interview, let's say encounter Baker, I had been warned about his eccentric and sometimes uncooperative manner. But, I thought smugly, I've got 12 years of journalism under my belt, I can handle him.

Why won't I listen to advice?

The drummer isn't even there when I arrive and even I was 20 minutes late. He hadn't gone home – he hadn't even arrived. Fifteen minutes later his publicist telephones me and begins a long and apologetic tale about Ginger taking someone's wife to a hospital and nobody knew where he was.

At that precise moment, Baker hurtles through the front door of his manager's office block, crashed into a wall, and shot off, at a tangent, to the basement.

By the time I reach the floor below, he has vanished.

A few minutes later a man sticks his head round the door and enquires: "Do you want to see Ginger now?"

BRUCE AND BAKER REVISITED



GINGER BAKER — now working as manager for Fela Ransome Kuti and his group of Nigerian musicians.

He leads me into a large room and explains: "Ginger didn't know anything about the interview."

When Ginger Baker comes off the phone I apologize for surprising him with the meeting and he mumbles: "Well. I did know; sort of. But I didn't. I don't know. What do you want to know?"

Perhaps he can bring me up to date on his activities? I suggest this hopefully. A long silence.

He sips his drink and asks: "What sort of activities?"

I enquire: "Well. What have you been doing lately?"

Another pause and he snaps: "That shows ignorance of the question. You've got a press release there about me doing work with Fela."

The release in question refers to Ginger doing work and recording with the Nigerian (Africa) band of Fela Ransome Kuti. Perhaps Baker will tell me how he met Fela in the first place?

"He is an old friend of mine. I first met him in 1969 when he was over in Britain," he replies quite pleasantly. "When I went to Nigeria the first thing I heard was him. I got knocked out by his band. As EMI was bringing him over to record I thought we'd get a few gigs together. I'm not working with the band, not joining them or anything like that."

And with this, he appears to doze off, leaning back, so I ask him what his future plans are. Again the long silence.

Then a scream: "What! ! ?"

I repeat the question.

Ginger Baker reveals: "Nothing really — not musically. Business-wise."

Trying another tack in an attempt to establish some rapport I wonder if Baker has any feelings about the glut of managers in Britain who were jumping on the Afro-rock band wagon. After all, hadn't he been first in the market some years ago?

"Yeah, I suppose you could say that," he agrees. Adding: "I don't like the term. Africa's had a great influence on me since I toured musically."

What has happened to the much publicized drum choir?

"The drum choir was one record and that was all it was intended to be," he points out rather surlily. "Nobody seemed very interested in it."

That didn't seem to leave him with a lot to do next?

"I haven't got any plans particularly," he mumbles. "Apart from my business interests, I just told you that. I'm building a recording studio in Lagos, Nigeria forming a record company in Lagos. We already have a club and a restaurant."

"Why Lagos?" I ask him.

"Why not?" he counters.

"It seems a bit remote," I venture.

"Look," he replies, leaning forward, banging his hand on the desk top, "you get five hundred studios in London and it (Lagos) seems the obvious place to do it. We're mainly intending to record Nigerian music to be released throughout the world. We're not aiming at the Nigerian market. If people want to fly there and make a record we'll be happy to accommodate them."

I should have realized by now that Baker was a bit touchy when I put my next question. I find out just to what extent.

The question is — Since Cream and the demise of Blind Faith and Airforce, we haven't heard a lot about your activities. To some people this may be construed as something of a decline. Why not set the record straight.

It seems at first that he hasn't heard the question as he continues exploring his nose with his index finger. Suddenly however he demands: "What do you mean? My playing certainly hasn't declined. I'll still outplay anyone you care to mention!"

Does he have no wish to tour again with a band the stature of Cream?

Ginger says accusingly: "I've been let down by Messrs Bruce and Clapton and Airforce. I don't intend to be let down again."

How does he feel let down?

"I initiated it in the first place and they destroyed it and if that's not letting you down, I don't know what is."

Is there a chance of Ginger surrounding himself with musicians he trusts and are sympathetic to his music, and touring with them?

"I don't know that there are any musicians that I know and trust," he points out. "The trouble with Airforce was that they were all inferior musicians with superior aspirations. All these people nowadays — they're very wrong in their attitudes. You think if you work for people, they'll work for you. Ninety-nine percent of musicians in this country can't play and they think they are extra-terrestrial beings because they're musicians. I'm in the financial position where I don't need to work — I've spent 16 years as a professional musician."

Does he think egos come into the business too much.

A snort: "Yeah — and they have no reason for having egos. They have to be given their say and that's silly."

So things are like this with Fela?

"We have the advantage of playing music for each other — not for our egos," he insists. "We're making a joint album. We did two albums in two days, that ought to be noted. I've worked with bands that take all day to do one number — everyone has to have their own say, everyone has to be considered. We intend to do another album or two in one day. "That's how it should be."

Ginger appears to be warming up a little, so feeling that he was now with me and no longer against me, I asked if he intends to do any more gigs in the future with his band. I only describe it as your band for convenience but he was quick to snort: "It's not my band, it's Fela's band. I'm handling the management. People that work that hard deserve it. I'll tend to play when I feel like playing but. . . ."

"I don't intend to help anybody other than myself. People just take it for granted that you're going to help them and once you've done it — 'Thanks and go away,' you know."

And with this he does a backward roll of the eye balls and falls off the back of the chair.

"Thanks for your time," I say as politely as possible.

"You're welcome."

"And good luck with the band."

"I don't need it." □ RICHARD GREEN

BRUCE AND BAKER REVISITED

JACK BRUCE – his new album is the most satisfying thing he's done so far.

Jack Bruce looked at an advertisement for his new album and declared: "I look like Edward G. Robinson." Ginger Baker, who was sitting in a chair with his feet over the arm on the other side of the room replied: "I thought you were." And the boisterous Rik Gunnell, his manager, cried: "Don't ask me, I'm an American." (He isn't – he just works in the U.S. all the time)

Not, perhaps, the best climate in which to begin an interview but at least it established a mood.

Jack heaved over a carton of lager, opened one for himself and one for me, lit a cigarette, leaned back on the couch and announced himself ready to begin.

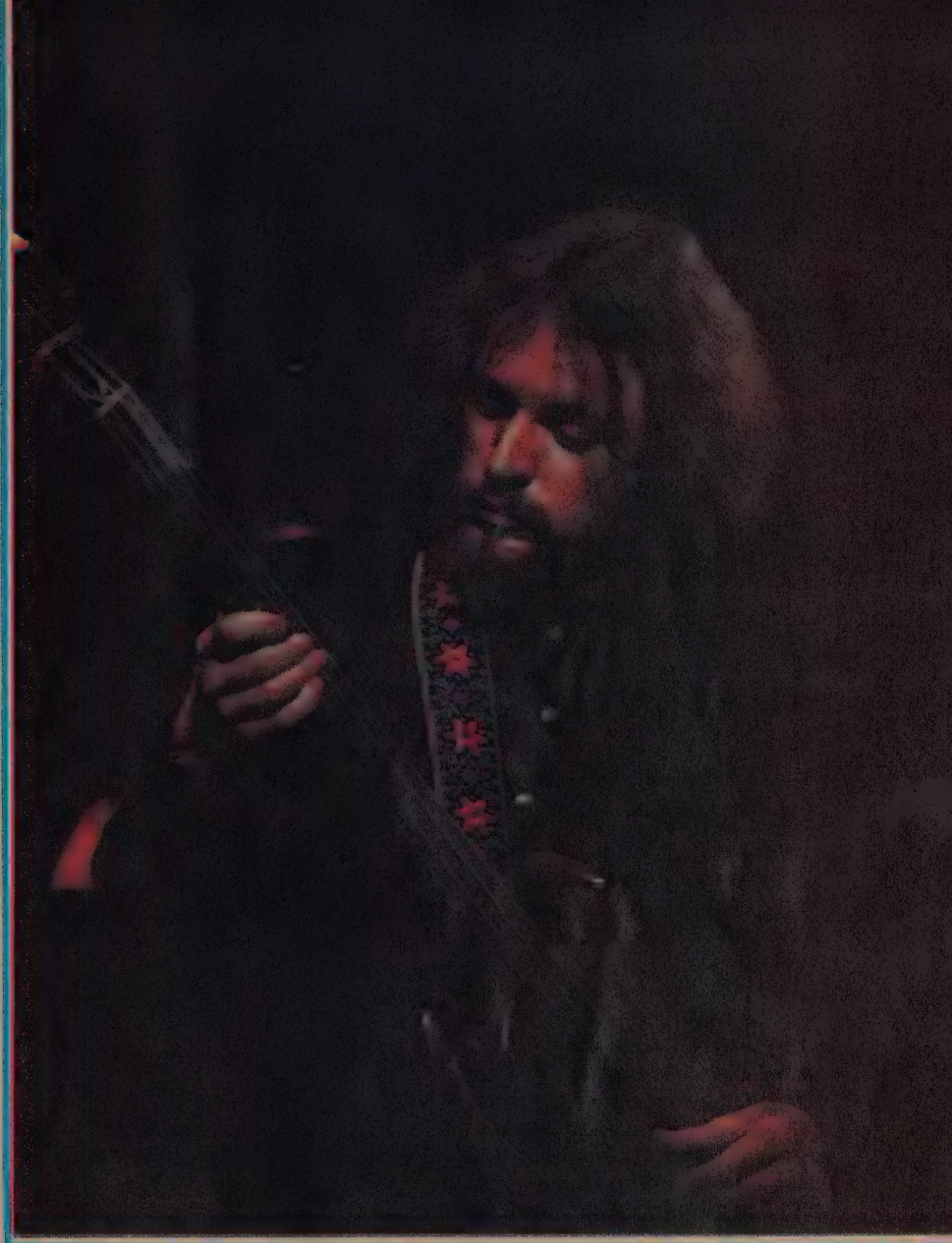
So we began with the album which is called "Harmony Row" and which he wrote in conjunction with Pete Brown.

Jack told me: "All the songs are loosely connected. It's autobiographical. All the people grew up at the same time. . . post war. . . their formative years, Dandy and Beano (Editor's note: Dandy and Beano are two mass circulation children's comics).

"It's the thing that I'm most satisfied with that I've done, though I've only done three albums and one was instrumental. They're the best songs that me and Pete have written. I produced it myself which makes it more personal. It's a satisfying feeling to be involved with it all the way, right through to the cover of the album."

Did Jack feel, I asked him, if people tended to compare whatever he came out with with the past work with Cream? If so, did this place a "bag" upon his compositions within which he had to write?

"Possibly there has been long enough time between the Cream and now, for people to judge what I do on its own merits," he replied thoughtfully. "In America, people shouted out for Cream numbers and when I gave in and did some I got criticized for that – so you can't really win.



JACK BRUCE

The Images are more meaningful

BRUCE AND BAKER REVISITED



Hopefully, Bruce and Lifetime will be coming together again in the future.

"There has been so much time since Cream though that people listen to me as me and not as a member of Cream."

There was a long gap between Jack's last record and this one. Did he notice it and will there be an equally long wait before the next?

He pointed out: "We've written quite a few songs in the past few weeks without such a long gap. It didn't seem like a long time between albums because there were quite a few things happening in my life. I can get things done very quickly when I start. We're writing again already and I don't see such a long gap before the next one."

Jack Bruce had seemed happy fitting into the Lifetime group; playing the music he, drummer Tony Williams, and the others wanted to play. Then it all ended. I asked him what happened?

Jack admitted: "There were a lot of problems in Lifetime and they came to a head in the States and we thought the best thing to do would be to split up for the time being."

"It was a very amicable sort of split."

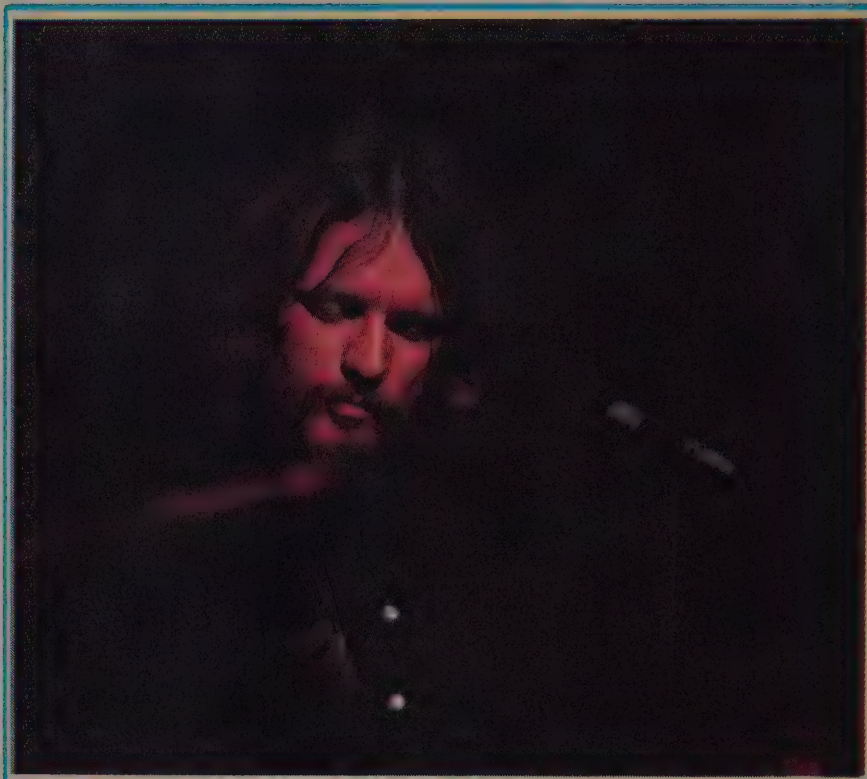
"Hopefully we'll be coming together again. We realized the time was not right."

And in the meantime?

"I'll be in Larry Coryell's band, a trio
(continued on page 59)



"In America people shouted for Cream numbers. I gave in and did some - and was criticized!"



JACK BRUCE is now the proud owner of an island off the coast of Scotland.

BRUCE AND BAKER REVISITED

JOHN AND YOKO



**"I Don't Like
All This Dribblin'
Pop-opera-jazz.
I Like POP Records"**

JOHN LENNON and wife YOKO ONO talking here, just after John's album, "Imagine" had been completed, about everything, from art to politics, films and records. Listen in. . . .

MR. AND Mrs. Lennon — John and Yoko — arrived in New York to hang out, conduct some business, talk to a few people and talk up John's new record, "Imagine" and discuss Yoko's book, "Grapefruit" which has already been out some time but should be better known, says John. As ever they were accompanied on their journeys by assorted freaks, PR people, just plain fans and Pete Bennett who is national promotion director for ABCO. Pete is seen in the middle of John and Yoko in one shot. Pete is responsible for showing such necessary people as disc jockeys just how important John's new album is to their radio station. He also does it for George and Ringo among others.



HP: Isn't there room today for the Beatles as a living band, a contemporary band? You're surely now far more aware as people -- must it always now be for you that the Beatles made "yesterday's music?" Or is it that you're now too egocentric to be able to work together fully, even if you tried?

JOHN LENNON: We always were egocentric. But look, George is on half of my new album playing guitar. The only reason Ringo wasn't on it was because he was abroad, making his movie. So then the three of us would have been on, but then it wouldn't have been the Beatles, it would have been Plastic Ono





because I would have the final say.

There would be no decision making by George or Ringo, other than if I liked an idea I'd take it. Which is what happened with the Beatles -- but then it was a bit more diplomatic.

So yes, it's quite possible about the Beatles as a working unit. . . because I might just play on George's and Ringo's if they wanted my style of playing.

But imagine how we've flowered since then. George is suddenly the biggest seller of all of us. I think my music's improved a millionfold, lyric-wise and everything. And Ringo's coming out and writing 'It Don't Come Easy' and now he's going to write the title song for this cowboy thing he's in and he's playing a really tough guy and all that. It's really beautiful.

The fact is, the Beatles have left school. . . and we have to get a job.

That's made us work, really work harder. I think we're much



TEST PRESSINGS of the Lennon album examined by John, Yoko and Pete Bennett, an Apple executive.

better than we ever were when we were together. Look at us today -- I'd sooner have 'Ram' John Lennon Plastic Ono Band, George's album and Ringo's single and the movies than 'Let It Be' or 'Abbey Road.'

YOKO: If the four of them had gone on, then they would have suffocated each other.

HP: Do you resent journalists talking about the past?

JOHN: No. I'm always doing it myself. It's only human. Something funny happened the other day. I went into Apple and they said, "Jesus, you look like a Beatle again". And, you know, just for a second I'd forgotten what a Beatle really was. It was because I'd just got back from New York and I hadn't been a Beatle at all. It's just been me and Yoko and we'd been doing all sorts of things.

HP: Do either of you feel pain of any kind, any problems, either physical or mental. Or are
(continued on page 36)







-- you must realize that Russia isn't. It's a facist state. The socialism I talk about is British socialism, not where some daft Russian might do it, or the Chinese might do it. That might suit them. Us, we'd have a nice socialism here. A British socialism.

HP: Don't you both spend a great deal of your time filming yourselves -- and having yourselves filmed.

JOHN: Why not? It's home movies. And the ultimate movie is a home movie. Luc Godard, or whatever his name is, is now making 8 mm films. Home movies is where it's at. Poetry's done at home -- why shouldn't movies be the same way.

In our film, "Apotheosis" you see us for only two seconds. In "Fly", Yoko's film, she's not in

you totally cleansed of any hang-ups of the past?

JOHN: Oh no. I'm sure not. I just know myself better, that's all. I can handle myself better. That Janov thing, the Primal Scream and so on -- it does affect you because **you recognize yourself** in there. The difference between us and Janov, as Yoko puts it, is that the past we remember is the past we create now because of the necessity of the present. I wouldn't have missed it though. It was very good for me -- I still 'prime' and it still works.

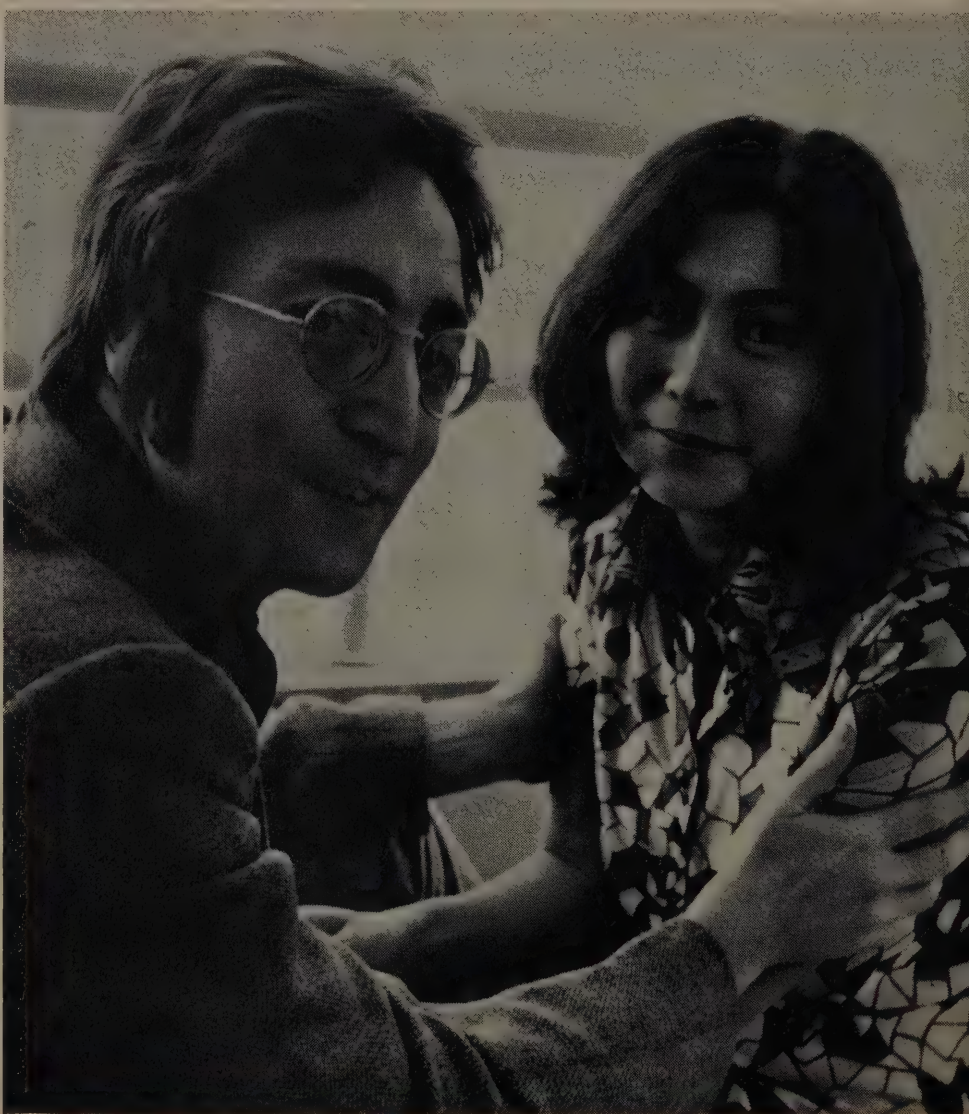
HP: Tell me about your philosophy of life. Many of your comments on society have been construed as extreme left wing or Communist.

JOHN: They knock me for saying 'Power to the people' and say that no one section should have the power. Rubbish. The people aren't a section. The people means everyone.

I think that everyone should own everything equally and that the people should own part of the factories and they should have some say in who is the boss and who does what. Students should be able to select teachers.

It might be like communism but I don't really know what real communism is. There is no real communism state in the world

MR. AND MRS. LENNON -- see how the Beatles have flowered since the break up, says John.





it. In "Rape" there was a Hungarian girl. In "Erection", the one I've just made about a hotel. it was done from still photographs over a year and a half. There's only a couple with us in -- so that whole thing is a lie.

YOKO: If we were putting ourselves in films all the time -- so what? We do not pretend.

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KING CURTIS, the tenor saxophonist, worked on John's latest album. Curtis died tragically shortly afterwards, knifed to death on his own doorstep.



SLY STONE – nobody ever hears about the good gigs.

BACKSTAGE-with SLY AND THE FAMILY STONE



Interview with Sly of the Family Stone

When Sly was asked to name the first breakthrough that brought him recognition he said, "Birth". When asked what group he thought would become popular in the future, he said, "Ours." This is Sly Stewart, the man who has created a group that can command capacity audiences anywhere, anytime, and has been doing so almost since their conception in 1967.

Sly and the Family Stone keep coming

back to Toronto and always manage to play to sell out crowds as they did recently for 16,000 people at Maple Leaf Gardens in Toronto, Canada. How do they do it? "We try harder." If response is measured in record sales, Sly and the Family Stone still come up winning since their last album Sly and the Family Stone's "Greatest Hits" has sold over one million copies.

Toronto is "fun" to Sly but he said, "It's the people anywhere you go. It's part of the people any place, who are basically the same whether they are Black or white."

Sly reclined in his hotel room making

jokes that prompted his eyes to dance, and for once they weren't hidden behind shades. He looked like a model for J. Walter Thompson or a Black Santa Claus in summer gear. His red brushed cotton waist coat added extra pezzazz to the white flares that nearly touched his toes.

Sly bought his outfit on a shopping trip on the day of his concert in Toronto. Three shop owners opened their stores for him (as they normally close on a Sunday) and sold over \$200 in clothes and other necessities. All Sly would say when asked

(continued on page 62)



THE FAMILY STONE is "like oil", says Sly.

MIKE NESMITH —

It's been years — since 1966 to be exact — since Monkeemania, that neatly manufactured American counterpart of the Beatles actually happened. Mike Nesmith is now out of that scene and into his First

National Band existence.

It cost him plenty to do it. Here he explains the reasons. It's a fascinating insight into the business of merchandising . . . in this case, people.

Q: Would you describe what transpired when you left the Monkees and formed the First National Band?

N: Well, I didn't form the First National Band, I was asked to join. The bass player for Linda Ronstadt, Johnny Ware, and drummer John London gave me a call — I'd known them both for a long time — and asked if I'd like to join their band. Then we asked Red Rhodes to join. I'd always known Red when he used to play at the Palomino Club in Texas with his group—Red Rhodes and the Detours. I was a regular hot rodder and every weekend we used to go to the Palomino to have a good time. We had a regular table there and soon met Red.

He's been playing steel guitar now for 35 years—his mother taught him when he was five. He played on a lot of rock records where you hear a steel guitar, he played on the Byrds records. He really attacks the instrument, somewhat like Hendrix attacked the guitar. In fact, I've seen him play so hard that he's broken his finger picks.

We're basically a country group. I did the last tour with the Monkees and then decided to join this band. But it completely wiped me out financially. I had a four year contract with the Monkees for \$160,000 a year, and then when I quit, I had to give the money back. Johnny Ware plays a little like Ringo, simple and



The Monkees, Hendrix, Zappa, Easy Rider... to First National Band



with fillers, influenced by the drummers of five years ago. John (London) played standup bass with his father's band.

Q: What are your influences and roots?

N: My roots are in the 1960's, they don't go back to like Blind Lemon Jefferson and those guys. I used to like the Kingston Trio and such, the folk scene in general. And although I've grown up around country and western, I've never really liked that country sound. Like, Hank Williams I don't much care for.

Q: How was the audience acceptance of your leaving the Monkees?

N: When I did quit the Monkees, I got a lot of hassel, but not that much. I was sort of rebellious, the least popular with the producers, so they weren't all that distraught when I left.

The Monkees was really like a sinking ship. We hadn't sold any albums since "Head," and were generally not a group any more. I don't think the fans minded much.

Q: Being that your tastes were similar, and you both were the first to leave the group, why didn't you form a group with Peter Tork?

N: I don't like Peter Tork—never have liked him, I don't like him as a man. I have to qualify that now: Me not liking somebody doesn't mean that they're bad people — he could do a lot of wonderful things for and to me. Not liking someone to

me is a very gut reaction—a very visceral attitude. The first reaction to Peter was one of dislike. I don't like him, I have never liked him, and I probably will never like him. I didn't enjoy playing in a band with Peter, and I still don't.

Our tastes were much the same, our political beliefs were similar, our ideas of fun, pleasure, our intellectual capacity, our ability to talk to each other—we were very much alike. I have a great respect for Peter—his technical abilities on an instrument and the positions he took were well conceived ideas, always a posture with a motive, never emotional.

I don't like my mother. She happens to be a very nice lady—never done anything that would make me not like her—but I don't. I like my wife.

Q: How would you sum up your recording career with the Monkees?

N: It was inordinately valuable to me in terms of a couple of things. I was able to learn to produce in probably the best conditions possible. I had unlimited studio time and money, and was able to spend three long years in the studio producing whatever I wanted whenever I wished. Most of it was never released and was done only as a pacifier—keep me happy and shut up. While they're sitting up in my house I was able to listen to 'em back and note the mistakes. So, after three years, I can produce very good records. I probably have as much of a working knowledge of the boards and instruments as any engineer, and probably more than most producers. From that standpoint it was very valuable. As far as creative growth, I can only refer to it as a side trip.

Q: Now that it's over, what recollections do you have concerning the actual TV series.

N: I don't consider myself an actor—never have been comfortable in playing a role. I was never involved enough in the television series to know what was going on. As far as writing, it wasn't really stimulating. I exercised more self-discipline and control just to stay out there and do the job to which I was contracted.

It's like I got drafted. I'd just gotten out of the Air Force—the most horrible experience of my life. And

I thought "Boy, I'll never sign a contract like that again!" Ended up signing one. Except the punishments were much more severe, I think I would rather have spent time in the brig. They have clauses in there to keep you out of work the rest of your life. You simply can't work. You can't work for anybody.

Q: How did you and Peter get out of your contracts then?

N: I think it was good riddance for them. You don't have to be blind to see that it was a sinking ship. I think that if the four of us had stayed together, though, we might have ended up with another television show and perhaps done something meaningful. I didn't want to—I didn't enjoy the work there. Screen Gems had exhausted their money making machine. They weren't interested whether or not we were good, just so we could make money for them.

Q: Could you describe your first recording session with the Monkees?

N: I didn't really know what to expect, and I showed up with my little guitar, but they wouldn't let us play. They were afraid of giving us too much power, or afraid we weren't good enough. So I showed up, and there were Gerry Goffin, Carole King, Hal Baline and other studio musicians who did the tracks. Glen Campbell was on "Mary Mary."

On the track I wrote, "Papa Jean's Blues," I insisted upon having Peter play on it. So they let him play acoustic guitar, but you really couldn't hear it on the record. Like that and "Mary, Mary," I was able to produce the songs I wrote. But most of the songs I did write, they didn't want, so on the last few albums, I didn't contribute much in the way of material.

On our first album with the National Band, most of those songs were ones I had written with the Monkees, but never used. The first album the Monkees actually played on was "Headquarters."

Q: How did you feel about being "Made" a rock star?

N: It was great. I wanted to get into a rock band at the time, and they were offering instruments and

money. I didn't find out until later that they really didn't care what kind of musicians we were. It was very defeating creatively.

Q: Can you describe a Monkees live performance?

N: In terms of putting on a show, as far as the rock and roll era is concerned, there is no question in my mind that we probably put on the finest rock and roll stage shows ever—beautifully lit, beautifully costumed, beautifully produced. It was practically a revue with four men up there. It was tasty, and we played well. There was really something to go to. It was always worth how much money they paid for the tickets. I haven't heard any bad comments about it except from the parents who didn't like the screaming.

Q: Did you have a band backing you?

N: No, we played.

Q: Would you compare it to a Beatle concert?

N: The hysteria was essentially the same. I mean, everybody screamed and flash bulbs flashed, little pink waving arms—that's what it was. It was a giant super-trip—probably more pronounced with the Stones, because they weren't so polite about the whole thing. The Beatles were very polite and "Don't you love us." With us it was never that. It was Captain Kangaroo Time, Howdy Doody, "Gee isn't this fun kids," Wonderama and Bob McAllister.

Q: Why did Peter leave?

N: He just finally collapsed. A lot of people asked us, "How did you get through the whole thing without going stark raving mad?" Well, the point is we didn't. He was a lot less stable than any of us—I was probably the most. I'm a street fighter, always have been. I grew up with hot rods and fists. Peter just finally went crazy and wanted to quit. He was a very tired person.

Q: You toured after that didn't you?

N: Yes, I put together a band that Davy and Mickey found called Sam and the Goodtimers. They were a good band—all black, ex-Ike and Tina and James Brown. We played a Monkee medley, which I gotta tell you sounded terrific, and we did

some regular stuff and we went to the deep South. It was like my parting shot. It was a seven piece band and I had a chance to arrange some horns, write some stuff for a band which ordinarily I wouldn't have done. After that I quit.

Q: I've noticed that quite a few Monkee songs have this steel guitar or slide guitar. This country feel is especially note-worthy when one considers the recent country boom in the pop scene the past two years.

N: On my songs there were because I put steel in it. That has a lot to do with my influence. The "Headquarters" album has steel through it because I played it. The early Monkee stuff -- "Papa Jean's Blues" -- has James Burton who's the pinnacle of country guitar playing. Also it has the dobro in it which nobody had heard in rock and roll before.

In terms of positive effects of the Monkees, I could go on and on. I could explain the little-known fact that we brought Jimi Hendrix to the country. We found him in a little club and said, "Come play second fiddle with us."

He said, "Okay, fine." Our producer called the producer of the Monterey Pop Festival and said that we had a kid he'd like to see, a black guy from America that we found in England. He played with us through New York, at which point he walked off the stage -- the people booed him off, the little kids didn't like him. He went to the Monterey Pop Festival and the rest is history.

The "Easy Rider" film was made with Monkee money. That \$350,000 came directly from the Monkees -- from the Monkee producer Bert Schneider. That's how the film was financed. I can't tell you how many people's equipment I have bought just to send them on the road. Three Dog Night is a notable example of buying equipment for someone. There were a great deal of positive effects that came out of it. I think the press was a little blind and the public a little blinded by the negative vibes.

It was clear to me that the two producers of the show (Bert Schneider and Robert Rafelson) -- and you have to understand that I say this without animosity whatsoever -- were in business for one reason only, and that was to make money. They

did it well, they were creative, they were the best people I had ever seen do it. In terms of that alone, they were sheer brilliance.

I happened on a religious, philosophical, socio-economic basis to disagree with that particular judgment. The motive for sending me into the studio was wrong and it seems to me that's why the creative achievements were overshadowed. That's why I think it was overlooked, and I think it's well that it was.

Q: Do you feel any pressure, having been a Monkee, with your new band?

N: I think it's like the blind man running for President. I think I'm gonna have to do a little bit better than the next guy to overcome that handicap. I do consider being a Monkee a handicap in terms of the serious music listener. I consider it an asset in terms of merchandising value. I greet the whole thing with mixed emotions. Offering something that's good doesn't interest me, at this point I've got to offer something that's extraordinary. I'm counting on surprising an awful lot of people.

Q: How would you compare the present American rock scene to that of about five years ago?

N: I think there was a lot more rubbish in 1965. People seemed to be more involved in a rock culture than rock music. I think the rock culture is stupid now, I thought it was a little strange then. Music seemed to give it substance and direction. It reminded me a lot of the swing era. That was my major--history. It was really funny to watch the cyclical change. I think it's over now. I think it was more of a social thing than it is now.

I think the rock music now is just terrible. I get so tired of people standing up there, tuning their guitars up and playing "Foxy Lady" that I go bananas. I think FM radio sounds like a bunch of college radio broadcasting dropouts. I hate to have someone sit there and rap and be groovy and "turn me on." The music that I really enjoy listening to now is country and western. That and R&B are all I can handle because they're both pure, root forms of music.

It's not going back to the roots -- I don't want to go back there. To me the roots are dreadful -- plain and

seemingly distaff. Country is very much alive and its simplicity makes me comfortable.

Q: Who are your favorite rock performers?

N: Hendrix has just toppled all its pinnacle with me. I was a super Hendrix freak. If I had \$5 or \$12 to spend seeing an entertainer now, the only one would be Stevie Wonder. I'd watch him 'cause I can listen to his music all day long. I can't play it and don't understand it, but I think it's brilliant stuff.

I won't tolerate anything less than technical excellence. I want to see people who know what they're doing, not some 16 year old kids who look stupid. The Jackson 5 can really sing and they're only eight years old. I'll listen to anything that shows some kind of technical excellence.

Q: How did your friendship with Frank Zappa come about?

N: I've always been a real fan of Frank's and we met one time. Not only do we think alike, but had I been schooled, I might be doing something like he's doing now. When he came on the Monkees show for the first time -- the first exposure that he'd ever gotten on national television -- he came on at my own request and he did his own little weirdness, and of course I didn't tell him anything.

I just developed a warm feeling for him and I think he's an exceptionally fine rock and roll guitar player. There's so few good rock and roll guitarists around. Just like I don't know of anybody now who could play good rhythm guitar except the rhythm guitarist in the Blue Mountain Eagle. It takes a lot to know what you're doing. I play good rhythm guitar.

My relationship with Zappa was never fully formed so I have a distant love and great respect for the man. He was very kind. In the midst of all that shit -- that was the time when people hated us more than anything -- he said kind things about us. He was talking about the music, about how well it was produced and "Did you hear that on the new Monkees album?" He offered to teach me to play lead guitar one time. It was an incredibly groovy thing to do. He worked with me for hours, and I never learned. □
HAROLD BRONSON

JOHN AND YOKO

(continued from page 37)

HP: *Yoko's art seems to me to exclude appreciation of the more established works of art, the Mona Lisa and so on.*

JOHN: Not necessarily. But her art is the very opposite of making a saint out of the Mona Lisa or having it in a building where people could be living.

YOKO: I'm not somebody who wants to burn the Mona Lisa. That's the great difference between some revolutionaries and me: **They think you** have to burn the Establishment. I'm just saying make the Mona Lisa into something like a shirt. Change the value of it. It's like those four boys who got together to make the Beatles and without kidding anybody they changed the whole world. And that's beautiful--that's all I'm trying to do. The only thing with the Beatles is that they changed it and then they stopped there. They weren't going on being revolutionaries.

JOHN: I never wanted the Beatles to be has-beens I wanted to kill it while it was on top. Remember I said ten years ago, I'm not going to be singing 'She Loves You' at 30. Although I expressed it that, by 30, I guess I would have woken up a bit, or changed my sights.

HP: *Are you now even remotely interested in singles or chart success?*

JOHN: Sure. I get all the musical papers and the daily papers. I get my world chart thing and Billboard and the other one Cashbox and I mark off all the Apple Records all round the world. The Beatles are blasting the world up -- we've got records everywhere, and two or three in every chart. I get a kick out of it because I'm getting through to all those people and because I'm doing it on my own or with Yoko.

And I like singles and not LPs. I like the idea of saying everything in three minutes.

HP: *Did you listen to Paul McCartney's "Ram" album?*

JOHN: Of course I did. The first time I heard it I thought it was awful and then the second time, ahem, I fixed the record player a bit and it sounded better. I enjoyed a couple like 'My Dog It's Got Three Legs' or something and the intro to 'Ram On' and the intro to 'Uncle Albert'. I can't stand the second track from the... well, I mean, that doesn't matter anyway. In general I think the other album he did was better, in a way. At least there were some songs on it.

I don't like all this dribblin' pop-opera-jazz. I like POP records that are POP records.

HP: *Is there a song on your album, "Imagine" that refers to Paul... lines about a pretty face and the sound of musak?*

JOHN (smiling): Er, there's a song which COULD be a statement about Paul. It could be interpreted that way. But then it could be about an old chick I'd known.

HP: *What do you think of your own album?*

JOHN: It's the best thing I've ever done. This will show them. It's not a personal thing like the last album but I've learned a lot and this is better in every way. It's lighter too -- I was feeling very happy. There's a guy called George Harrison on it and he does some mother of solos. George used to be with the Bubbles or somebody. Then there's a guy called Nicky Hopkins. Then there's Jim Gordon on drums, Alan White on drums, Jim Keltner on drums and they're fantastic!

Yoko's on whip and that's very good. Whip and mirror actually. Then we had John Barnham on a few things and King Curtis is on sax. The Flux Fiddlers are on violins.

Eighty percent was recorded in Britain in seven days. I took them, re-mixed them and took it to America like they used to do in the old days. It took me nine days to make this album and ten to make the other before. So I'm getting faster.

□ ALAN SMITH

JOHN FOGERTY

(continued from page 26)

brand of rock.

He explained: "The magazines were saying that soft rock is the in-thing but by and large the business is still dominated by hard rock music. I would personally attribute what's happening to the roots of rock. When we put out the 'Pendulum' album, people said it was more of a change, but different -- if you see what I mean. I thought that what was on the album was more of a refinement of what we've always done.

"Everyone who has been big in rock at one time or another has enjoyed a comeback and some of the newer material comes directly from it. There's that great recording by Dave Edmund's -- 'I Hear You Knockin' ". When I first heard it I thought it was a fantastic record -- it was so refreshing, it stood out from all the rubbish that was around at the time."

John decided to try and outline Creedence's music policy: "We never set out and say we're going to do this and that. We are always open to things. I suppose it's because I learned to play folk guitar in the very beginning and on the journey from folk to rock, I passed through both country and blues."

Quite recently other artists have come to recognize the power of Fogerty's songs. With so many cover versions of his songs circulating I asked John -- the writer and original performer -- which were his favorites?

"I haven't heard them all including those done by Tom Jones but my favorites are still Al Wilson's "Lodi" and Solomon Burke singing "Proud Mary." But Tina Turner's version of the same song is really far out -- especially when she does it in person. She and Ike really rip it up."

Unlike other successful artists John Fogerty is content to channel his talents into Creedence, to the exclusion of everything else. When I inquired why John hadn't done the obvious and produced albums by other artists, he said: "I might just end up by bending the artist to my way. Similar to the Dylan single that everyone referred to as the Leon Russell single.

"I can tell you it's an easy thing to do.

"It's the same with that John Baldry album: you can easily detect the influence of both Rod Stewart and Elton



CREEDENCE CLEARWATER REVIVAL

John on the tracks they had a hand in producing.

"If I produced an act it could turn out good but it could also come out another way, because you do tend to leave your own identity on a record.

"This is what happened with Phil Spector and everything he's done.

"Though I don't write for other artists for a number of reasons, one being that I just don't have the time, I've been approached to write some material for Peggy Lee of all people."

During the layoff from live performances John Fogerty did find time to successfully apply for his pilot's license and also build a recording studio in his Berkeley home.

"It's not big enough to house a group -- it's only a one man studio," he said. "It's full of every kind of gadgetry. I'm thinking of plugging them all in, closing the door and letting them get on with it.

"Personally it's my favorite r&b country rock studio! □ ROY CARR



JOHN FOGERTY

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•TOUCH

(As recorded by the Supremes)

FRANK WILSON

PAM SAWYER

Darling just relax you melt me like
hot candle wax

One touch and my whole body melts
Yet you say you say you can't
express yourself

Just keep doin' what you're doin'
um hum

Fancy words would only ruin it
Touch that very special touch
Oh baby don't worry if I cry
These are tears of love in my eyes
I feel this love flowin' through like
a river

Boy straight through me to you
Your touch says more than words
Oh touch oh I need your touch
Everyday, oh baby
Your touch says more than words
ho a

Than any language ever heard
Touch oo touch, touch oo touch
Touch you move me with your
touch

Touch talk to me talk to me touch
Touch me touch me,
Your touch has said so much
Somebody touch oo touch, touch me
touch me touch.

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•YOU BROUGHT THE JOY

(As recorded by Freda Payne)

B. HOLLAND

L. DOZIER

You brought the boy back into
my life

You put a prayer into my life
I was drowning in a river of sorrow
With no hope and no tomorrow
Like a ship I was lost at sea
I didn't know my destiny
But like a strong wind darling
You came and brought my happiness
again

I was sinking deeper in doubt
Till you came and pulled me out
Each road I took was always wrong
You gave me every chance to belong
You brought the joy back into my life
You brought the hope into my life.

My soul was like an empty well
Where a drop of rain never fell
Like a child who's without a home
I felt left out and so alone
I had a one-way ticket to nowhere
At every stop I found despair
Like an angel you came to me
And laid heaven at my feet

Each road I took was always wrong
You gave me every chance to belong
You brought the joy back into my life
You put a prayer into my life
You brought the joy back into my life
You put the hope into my life.

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•CAN YOU GET TO THAT

(As recorded by the Funkadelic)

GEORGE CLINTON

ERNIE HARRIS

I once had a life or rather life had me
I was one among many or at least I
seemed to be

Then I read a old quotation in a book
just yesterday

Said, "Gonna reap a-just what you
sow"

The debts you make you'll have to
pay

(Can you get to that?)

Can you get (I wanna know)

I wanna know if you can get to that?

Can you get (I wanna know)

I wanna know if you can get to
that?

I recollect with a mixed emotions
all the good times we used to have
But you were makin' preparations
for the comin' separation

And you blew everything we had
When you base your life on credit
Checks you signed with love and kisses
later come back signed insufficient
funds

I wanna know if you can get to that?

Can you get, can you get

(I wanna know)

I wanna know if you can get to that?

Can you get when you.

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PARADE OF SONG HITS

•GYPSYS, TRAMPS & THIEVES

(As recorded by Cher/Kapp)

BOB STONE

I was born in the wagon of a travelin' show
Mama used to dance for the money they'd throw
Papa would do whatever he could
Preach a little gospel and sell a couple bottles of Doctor Good.

Gypsies, tramps and thieves we'd hear it from the people of the town
They called us gypsies, tramps and thieves
And every nite all the men would come around and lay their money down.

We picked up a boy just south of mobile
We gave him a ride filled him with a hot meal
I was sixteen he was twenty-one rode with us to Memphis
And papa would have shot if he knew what he'd done.

Gypsies, tramps and thieves we'd hear it from the people of the town
They called us gypsies, tramps and thieves and every nite all the men would come around
And lay their money down.

I never had schoolin' but he tau't me well with his smooth southern style
But three months later I'm a girl in trouble and I haven't seen him for a while
Mm mm I haven't seen him for a while.

Gypsies, tramps and thieves we'd hear it from the people of the town
They called us gypsies, tramps and thieves and every nite
All the men would come around and lay their money down.

She was born in the wagon of a travelin' show
Her mama had to dance for the money they'd throw
And grand-pa would do whatever he would
Preach a little gospel and sell a couple bottles of Doctor Good.

Gypsies, tramps and thieves we'd hear it from the people of the town
They called us gypsies, tramps and thieves
And every nite all the men would come around and lay their money down.

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•MIDNIGHT MAN

(As recorded by the James Gang)

JOE WALSH

I'm the midnight man
I do what I can to make sure that I am the midnight man
Midnight man's on time everything's fine
All the words in rhyme wins everything
Midnight man, midnight man you're mine
Midnight man you're pretty
Midnight man you're fine
Midnight man be careful.

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•YOU THINK YOU'RE HOT STUFF

(As recorded by Jean Knight)

JOE BROUSSARD

RALPH WILLIAMS

CAROL WASHINGTON

I know you think you're out of sight
Because all of the girls really like ya
And just because of that look you got you think no girl can refuse ya
I bet you do, oh yes you do
But I got some news for you now
You need somebody to tell ya
You need somebody to tell ya
You need somebody to tell ya
You think you're hot stuff
But in my book you're not hot enough
You think you're hot stuff but I'm the one who's gonna cool you off.

When the other girls looked at you
I know how they got fooled
Their mistakes was they got carried away
And they didn't know what to do now
Baby, baby I know what you're after
But I know what you're not gonna get
Just need somebody to tell ya
You need somebody to tell ya
You need somebody to tell ya
(Repeat chorus).

Many girls have been fooled by too many men like you
And it's about time you got put in your place
And it's just what I'm gonna do now
I know I've got to give my love to some man
But you can bet it won't be you
'Cause you need somebody to tell ya
You just need somebody to tell ya
You need somebody to tell ya
(Repeat chorus).

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•EVERYBODY'S EVERYTHING

(As recorded by Santana)

CARLOS SANTANA

TYRONE MOSS

MILTON BROWN

Seems like everybody's waitin'
For the new change
Come around, come around, come around, come around
Waitin' for the day when the king, queen of shows
Singing, round, singing round, singing round
Singing round, singing round, singing round for everyone
Yeah do it.

You can understand everything to share
Let your spirits dance brothers everywhere
Let your head be free
Turn the wisdom key
Find it naturally
See your lucky to be.

If you're sad just spin around and round and round
Do it
Yes just hold me baby
Something on your back
Lay it down, lay it down, lay it down, lay it down
Don't you know honey maybe
You're like my childless hometown
This ole town, this ole town, this ole town.

See it now
Time for you to all get down
Yeah do it
Get ready, get ready, get ready, get ready
Dig this sound
Spinnin' round and round and round
Do it
You can understand everything's to share
Let your spirits dance brother everywhere
Let your head be free
Turn the wisdom key
Find it naturally see your lucky to be
Sing it now
Time for you to all get down
Yeah do it
Get ready, get ready, get ready, get ready
Get ready, get ready, get ready, get ready
Singing it now
Time for you to all get down.

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PARADE OF SONG HITS

•TRY ON MY LOVE FOR SIZE

(As recorded by the Chairman of the Board)

B. HOLLAND

L. DOZIER

You've been window shopping all your life

Looking for someone to fill your empty nights

Walk on in and try it on

Try on my love for size

Come on, see if it fits you

Now try it on

Try on my love for size

Don't want it, you don't have to take it now.

You can't find no better deal

No imitation my love is real

Wrap me in your arms

And take me home

Or have me delivered by telephone

What I got for you is tailor made to order

The love every man wants for his daughter

Try it on, try on my love for size

Come on see if it fits

Why don't you try it on

Try on my love for size

Don't want it, you don't have to take it girl

Try it on, try on my love for size

If you need shelter I'll be your cover

If you need lovin' I'll be your lover walk on in.

Stop window shopping, come in look around

A better price for love can't be found

What I got to offer is guaranteed

I got love to please any style you need

Take a sample you won't regret it

I'll give you what you need all on credit

(Repeat chorus).

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•TWO DIVIDED BY LOVE

(As recorded by the Grass Roots)

DENNIS LAMBERT

BRIAN POTTER

MARTY KUPPS

Every night your tears come down and I know

How you're feelin' inside

Loneliness is no one's friend

I've been takin' the same kind of ride

And that just shouldn't be

If you're still lovin' me

Come on baby two divided by love can only be one

And one is a lonely number

Two divided by love can only be one

And one is a lonely number

Two divided by love can only be one

And one is a lonely number

Take away the rain from a flower and the flower just can't grow

Take away the rain from a flower and the flower just can't grow

Take away you from me girl and out of my mind I slowly go.

I'd be lyin' to myself if I said I was gettin' along

All I do is think of you and I know that it's here you belong

Come on girl make your way

We can start from today

Puttin' it back together cause two divided by love can only be sad

Can only be broken hearted

Two divided and blue should take what they had and go back to where they started.

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•I WANNA PAY YOU BACK

(As recorded by the Chi-Lites)

EUGENE RECORD

I'm gonna give you a five pound box of love

With a million dollar bill on top

Diamonds on every corner

And a big black pearl for a lock

Use my heart for a key.

I want to pay you back

I want to pay you back for loving me

Baby for loving me.

Oh I'm gonna give you

A cloud of love to sleep on

A determined man to rely on

Love around every corner

Or wherever you might be

Hold you tight, but tenderly

I want to pay you back

I want to pay you back for loving me.

What's the use in denying it baby

What's the use in us fighting it baby

What's the use in turning away

When we could be happy each and every day.

I see heaven when you look into the mirror

And an angel when you're asleep

Bright sunshine in the morning

Though it may be raining in the street

And now I must even the score

I wanna pay you back

I wanna pay you back for loving me

It's gonna be filled with just all kinds of kisses.

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•ONLY YOU KNOW AND I KNOW

(As recorded by Delaney & Bonnie)
DAVE MASON

Only you know and I know

All the loving we have to show

So don't refuse to believe it by reading too many meanings.

Cause you know that I mean what I say so don't go

And ever take me the wrong way

And you know you can't go on getting your own way

Cause if you do I'm gonna get you some day.

We're both here to be pleasing

Oh no, no not deceiving

But it's hard to believe in, when you've been so mistreated.

If I seem to mislead you

It's just my craziness coming through

But when it comes down to just two I ain't no crazier than you.

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•THE SOUND OF YOUR CRY

(As recorded by Elvis Presley)

BILL GIANT

BERNIE BAUM

FLORENCE KAYE

The clock by the bed is ticking too loud in the quiet night

I lie in the darkness thinking

I must go before it's light

Before you open up your eyes and you beg me to stay

I'll leave cause I can't stand to see you hurt this way.

Tho' I knew the time was coming

And our love would end somehow

I just couldn't bear to tell you

Exactly just when or how I know we

can't go on

That it was wrong to start

But if you wake up crying now you'll

break my heart

Sleep my love as I kiss you goodbye

Then I won't hear the sound of your cry.

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PARADE OF SONG HITS

• MACARTHUR PARK

(As recorded by The Four Tops/
Motown)

JIMMY WEBB

Spring was never waiting for us, girl
It ran one step ahead as we followed
in the dance

Between the parted pages
And were pressed in love's hot
fevered iron

Like a stripped pair of pants.

MacArthur Park is melting in the
dark

All the sweet, green icing flowing
down

Someone left the cake out in the rain
I don't think that I can take it
Cause it took so long to bake it
And I'll never have that recipe again,
oh no

I recall the yellow cotton dress
foaming like a wave on the ground
around your knees

And birds like tender babies in your
hands

And the old men playing checkers by
the trees.

MacArthur Park is melting in the
dark

All the sweet, green icing flowing
down

Someone left the cake out in the rain
I don't think that I can take it
Cause it took so long to bake it
And I'll never have that recipe again,
oh no.

There will be another song for me,
for I will sing it

There will be another dream for me
Someone will bring it

I will drink the wine while it is warm
And never let you catch me looking
in the sun

But after all the loves of my life
After all the loves of my life
You'll still be the one

I will take my life into my hands
And I will use it

I will win the worship in their eyes
And I will lose it

I will have the things that I desire
And my passions flow like rivers
through the sky

But after all the loves of my life
After all the loves of my life
I'll be thinking of you, and wondering
why.

MacArthur Park is melting in the
dark

All the sweet, green icing flowing
down

Someone left the cake out in the rain
I don't think that I can take it
Cause it took so long to bake it
And I'll never have that recipe again,
oh no, oh no, oh no.

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• WHAT ARE YOU DOING SUNDAY?

(As recorded by Dawn)

TONI WINE

IRWIN LEVINE

I hear some people get married in
the park on a Sunday afternoon
Oh all their friends bring pretty
flowers while a band plays a
happy tune
Now do you want me?

Maybe we should wait til nite to join
hands
'Neath the star above and we'll be
kissin' our first kiss by moonlite
As we vow eternal love
Now do you want me?

Do you need me?
Do you love me like I love you
Hey, hey what are you doin'
Sunday baby
Would you like to marry me?
Now what do you say
Now is this gonna stay now?
What are you doin' Sunday baby?
Gee I wanna marry you
Hey, what are you doin' Sunday
afternoon.

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Tunes, Inc.

• BABY I'M YOURS

(As recorded by Jody Miller)

VAN MCCOY

Baby I'm yours
And I'll be yours until the stars fall
from the sky
Yours until the rivers run dry
In other words till I die.

Baby I'm yours and I'll be yours
Until the sun no longer shines
Yours until the poets run out of
rhymes
In other words until the end of
time.

I'm gonna stay right here by your side
Do my best to keep you satisfied
Nothing in the world can drive me
away
'Cause everyday you'll hear me say

Baby I'm yours
And I'll be yours until 2 and 2 are
three
Yours until the mountains crumble
to the sea
In other words until eternity
Baby I'm yours.
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Music, Inc.

• LIFE IS A CARNIVAL

(As recorded by the Band)

J. ROBBIE ROBERTSON

You can walk on the water, drown
in the sand
You can fly off the mountain top
If anybody can
Run away, run away, run away, run
away,
Look away, look away, it's the
restless age
Look away, look away, you can turn
the page

Hey, buddy, would ya like to buy
a watch real cheap
Here on the street?
I got six on each arm and two more
round my feet
Life is a carnival believe it or not
Life is a carnival two bits a shot.

Saw a man with the jinx
In the third degree
Tryin' to deal with people
People you can't see
Take away (take away)
Take away (take away)
The house of mirrors
Give away (give away)
Give away (give away)
All the souvenirs.

We're all in the same boat
Ready to float off the edge of the
world
This flat old world
The street is a sideshow
From the peddler to the corner girl
Life is a carnival
It's in the book
Life is a carnival
Take another look.

Hey, buddy, would ya like to buy a
watch real cheap
Here on the street
I got six on each arm and two more
on my feet
Life is a carnival, believe it or not
Life is a carnival two bits a shot.
Life is a carnival, life is a carnival,
life is a carnival.

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the United Way**

ARRIVALS

IAN MATTHEWS

I met Ian Matthews by accident. It was intermission at a Greenwich Village club, and somebody very important in the music business slipped into the empty seat next to me. You can tell somebody important in the music business by a certain unmistakable air, a way of wearing long hair with assurance. This man on the bench there hadn't said a word, he hadn't even rattled the ashtray sitting down; but his presence shouted, silently. I was more curious than polite; I turned to stare.

Even after talking with Ian for only a minute, you begin to realize how important that silent communication can be. It is something that can barely come over on record, something that makes a tape recorded interview seem ridiculous. Ian Matthews does not like to talk about himself. But he does. In songs. In gestures. In expressions. In words, too, but the words sometimes contradict themselves, and the gestures contradict the words. He is a puzzle and a secret, a dozen different people.

But the music is sure and solid, as it must be if it is going to support the subtle gentleness that is Ian's particular talent. His way of singing hinges upon the shape of a sound and on the use of words as a medium for a melody. Details of delicacy and style are effective only when the music would have been good even without them. And Ian is a master of details.

Do you know who he is, by the way? Singer, poet, songwriter; two albums with Fairport Convention when they were just beginning; inventor of Matthews Southern Comfort, with a couple of successful albums and the hit single, "Woodstock." And most recently, creator of an extraordinary album, "If You Saw Thro' My Eyes." (The reviewers loved it, but the radio stations and record buyers don't seem to be taking the chance; and it is very difficult.)

None of Ian's records sound like him in person, but they're a start. Backstage at the Bitter End Cafe

on Bleecker Street, New York City, I watched in dismay as Ian Matthews demolished my several hours' worth of questions in twenty minutes, leaving me scrambling to keep the conversation from dying or turning completely aimless. I asked about the complex lyrics on the solo album.

"It's just the way I write now, really. All the things on the new album are just things that have happened to me. They're all very simple meanings and simple situations. There are about four tracks possibly on the album that are about me leaving Southern Comfort. That's what "Desert Inn's all about, "Never Ending." That's what the "Hinge" is all about.

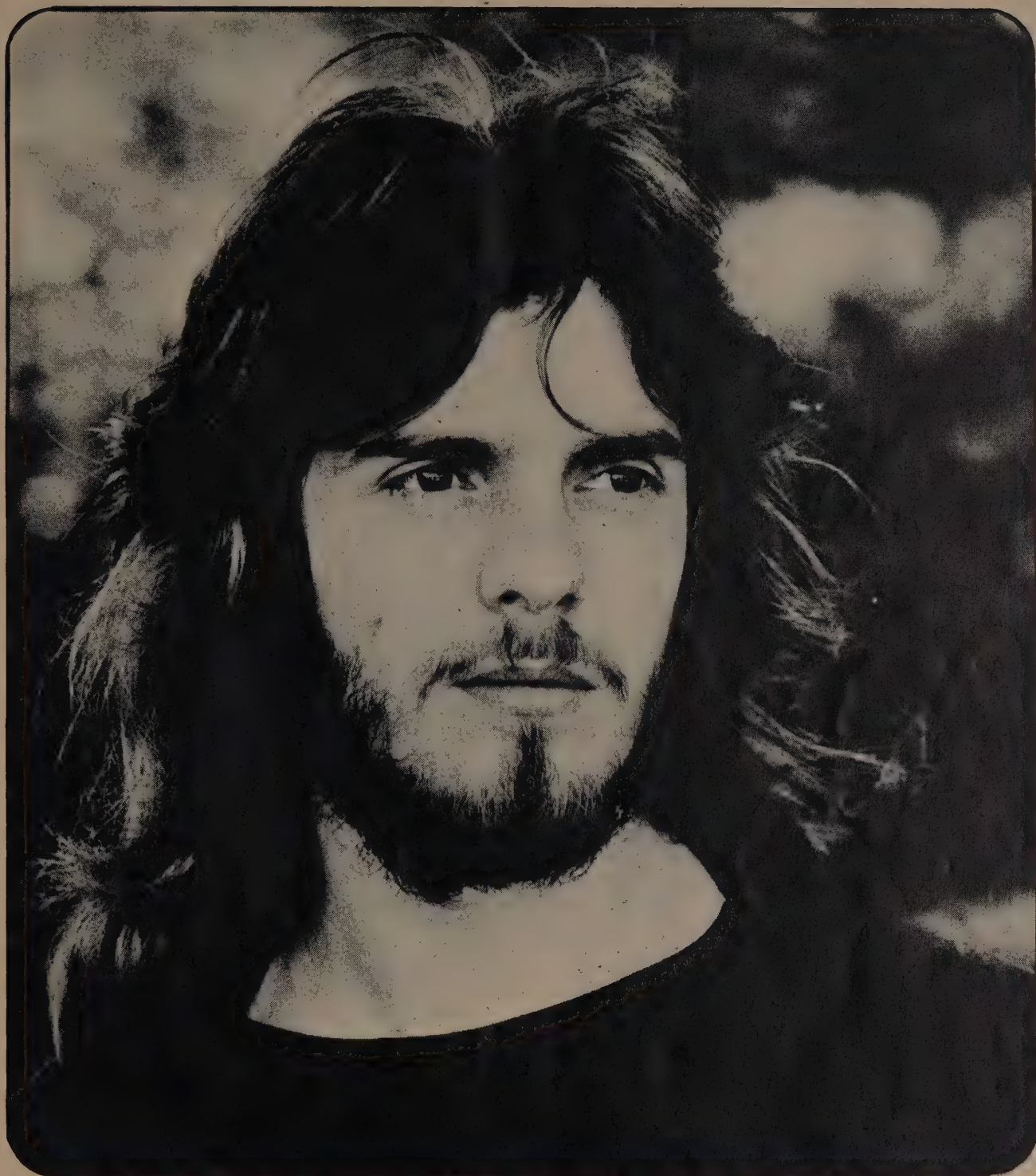
"I don't like being obvious. But the songs are very realistic. Very down to earth. No point in fantasizing. Maybe the words I use seem a bit up in the air. But the meaning behind the songs is very basic and realistic. I couldn't get any more realistic than "Thro' My Eyes."

"I'm so limited on guitar that the songs are all very simple. I just capo up all the time. Instead of learning new chords, I just go about it the easy way. If you capo up, it gives you different chords, but with the same basic seven or eight chord positions.

"I can't arrange. The songs aren't really arranged. It's just a matter of saying what instrument you want where, and it kind of comes out semi-arranged in the end."

As a producer, Ian has shown a rare combination of nerve and artistic judgement in including in his albums only what is absolutely called for. His selection of material, his own and other people's, is varied and unified at the same time. And his sparing use of accompaniments and instrumental support puts the emphasis entirely on the direct human contact between the singer and the listener. It's an unusual and remarkably effective style.

"Oh, I can produce," Ian agrees firmly, then pauses, wondering if modesty demands that he deny what's true. "The main thing is getting a good engineer who knows you. It takes a long time to get used to an engineer, and most people swap around studios and don't use the same engineer every time. I started out actually by having a producer. I started out with Paul Samwell-Smith, but it just didn't work out and I end-



ed up doing it myself. I just got the sounds I wanted instead of relying on someone else. You've got to know what you want, know clearly what you want, not just have a rough idea.

"We spent a lot of time on the albums with Southern Comfort. It's different in a studio because you get more than one chance of putting a good track down. If one instrument messes up a track he can go back and rub out that instrument and put it on again. But when you're on

stage you've got one chance to get it right."

Getting it right. Ian has developed a firm sense of what is right in his music; but it's been a long process of learning. There are years of experience behind him.

"When I came to London I didn't come to make music or be in a band or anything. I just came to get a job and get away from nowhere. And through the people I met I got into a band. I was with a band called the Pyramid for about six months. It

was just a recording band; we never really got off the ground."

Then there was Fairport Convention, but Ian left the group after two albums.

"They didn't really need me. They'd got Sandy (Sandy Denny, lead vocalist.) And they were going to do things that I really didn't know much about. Rather than just tag along for the sake of it, it just seemed a good idea to leave. They were starting to

(continued on next page)



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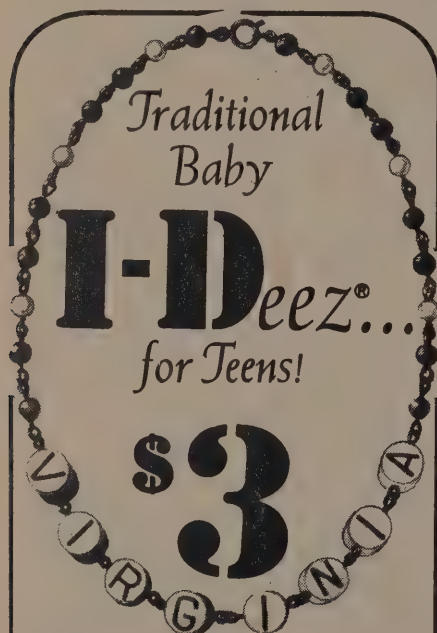
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do traditional things, very folksy things. Since then, in the past year, I've really got into that. Maybe we could start again!"

And then a solo album called Matthews Southern Comfort, and then a group of the same name.

"I just decided to form a band from making the album. There were two Southern Comforts; the first band didn't work out. I kept a couple of them and I replaced all the others."

The interviewer must remember that Ian Matthews does not easily volunteer information. The interviewer asks: "What happened with Southern Comfort?" Ian answers: "I left." And stops talking.

"Um. Why did you leave?"

"You saw them." (His features harden to the topic. My wonder at how this quiet, even passive man had ever been a group leader abruptly disappears. I had seen Southern Comfort; He was right.) "That's more or less why I left. It was very much a sort of ego group. Everybody wanted to be something. Nobody was happy. The original conception was that I was going to be a solo artist with a band to back me, but rather than call it Ian Matthews, I gave the band a name. And slowly they wanted to be a band, they wanted equal rights, and it just got out of hand, with a hit record. Rather than hustle and say no, I just left. Hit records bring so much misery, really they do. I don't want another hit record as long as I live."

The backing group accompanying Ian on the American tour is not so much a backing group as a small circle of musician - friends. Bass player Bob Ronga started out as their U.S. road manager and ended up on stage. ("America's such a funky nation," Ian comments, his Lincolnshire accent giving the oddest intonation to a very American expression. "Everyone I meet can play something better than most English musicians. Our roadie plays bass. Really good bass.") Guitarist Andy Roberts played on Ian's last album, on scores of other people's records, and has had albums of his own, solo and with a group called the Liverpool scene. And Richard Thompson, guitarist, song - writer, dulcimer player, long-time member of Fairport Convention, a man whose skill and delicacy as an accompanist match the subtlety of Ian's singing. (Can guitar playing be tactful?)

But Ian isn't sure it's right. "I'm still very confused about the way I should work. Originally we were going to come over and play electrically, and we had a drummer as well and a bass player from England. But it didn't work out that well, so at the last minute we thought we'd come over, the three of us, and do it that way. I'm not sure it's the way I want to work, acoustically. To a certain extent it puts more on me and on my guitar, which isn't too good at the moment. It's just a bit too light for me."

You get the feeling that Ian would not be satisfied staying in any one style, light or heavy, for any long period of time. The disadvantages of one medium make the advantages of another seem very attractive. Working acoustically, he misses the support from a strong rhythmic accompaniment; but an electric group necessarily cuts down the directness of his contact with the audience. On the other hand, that directness can be almost frightening. What is there to do, then, except experiment and change?

And change. And change again, in a matter of minutes. And be a variety of people, if rarely the one anticipated. And be formal or friendly or guarded or intimidating or warm or amused. Depending. On something.

The future is as indefinite as anything else. Ian's newest material may make him very well-known, if he feels like it. But he doesn't like the idea of giving up the immediacy of the small-club circuit.

"I'd like to keep playing like this forever. I think once you start playing to more than a certain amount of people, you run out of communication. Like playing Madison Square Garden; it's ridiculous. How can you communicate with all those people? I'd much rather play to a hundred people in a club. Maybe because I can only pull a hundred."

"I don't think about a career at all; I just try to enjoy myself. It's too hard thinking about things like that. I hate planning things. I hate knowing what's going to happen tomorrow."

"I wouldn't care if it all fell around my ears tomorrow morning."

A small, scattered group of people who have seen Mr. Matthews in concert and listened very carefully to his records would care a great deal.

□NANCY ERLICH

PARADE OF SONG HITS

• INNER CITY BLUES

(Make Me Wanna Holler)

(As recorded by Marvin Gaye)

MARVIN GAYE
JAMES NYX, JR.

Dah dah dah dah dah dah dah dah
dah dah dah
Dah dah dah dah dah dah dah dah
dah dah dah dah

Rockets and moon shots
Spend it on the have nots
Money we make it 'fore we see it
You take it oh make me wanna holler
The way they do my life
Make me wanna holler
The way they do my life
This ain't livin'
This ain't livin', no, no baby this
ain't livin'
No no no no.

Inflation no chance to increase
Finance bills pile up sky high
Send that boy off to die
Oh make me wanna holler
The way they do my life
Yeah make me wanna holler
The way they do my life.
Oh baby dah dah dah dah dah dah
dah dah dah
Dah dah dah dah dah dah dah dah
dah dah dah

Hangups let downs, bad breaks, set
backs, natural fact is I can't pay
my taxes
Oh make me wanna holler and throw
up both my hands
Yeah now they make me wanna holler
and throw up both my hands
Oh crime is increasing, trigger happy
policin' panic is spreading
God knows where we're heading
Oh baby they make me wanna holler
They don't understand
Yeah they make me wanna holler they
don't understand

Oh no dah dah dah dah dah dah dah
dah dah dah dah dah dah dah dah
Dah dah dah dah dah dah dah dah
'dah dah dah dah dah dah dah dah
Dah dah dah dah dah dah dah dah
dah dah dah dah dah dah dah dah
Mother, mother everybody thinks
we're wrong
Who are they to judge us simply cause
we wear our hair long
Ai yi yi yi yi yi yi yi yi yi, oh.

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• MOTHER

(As recorded by Barbra Streisand)
JOHN LENNON

Mother you had me but I never had
you

I wanted you, you didn't want me
So, I, I just go to tell you
Goodbye, goodbye mama don't go
Daddy come home, mama don't.

Father you left me
But I never left you
I needed you, you didn't need me
So, I, I just got to tell you
Goodbye, goodbye mama don't go
Daddy come home, mama don't.

Children don't do what I have done
I couldn't walk and I tried to run
So, I, I just got to tell you
Goodbye, goodbye mama don't go
Daddy come home, mama don't.

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• IT'S ONLY LOVE

(As recorded by Elvis Presley)

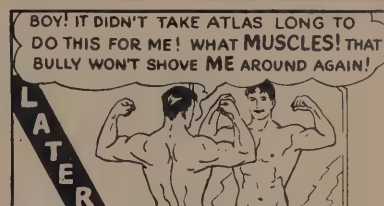
MARK JAMES
STEVE TYRELL

I see the sunlight in your hair
I feel the warm smile that she wears
She has no recipe for love
And I just can't get enough
It's only love that I feel inside
But I'll get by somehow
It's only love I never work up from
a dream, girl
I know there's something else for
me, girl.

The clock that's ringing says it's
time
To wake up to my destiny
It's time to face reality
It's only love that I feel inside but
I've got to be strong
My mind's hangin' on
It's only love but I know I'll get by
I'll take my heart and my pride
and just hold it to my side
It's only love.

I tell myself that it's not real
There's nothing left for me to feel
I'll just be going on my way
Tomorrow brings another day.
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| <input type="checkbox"/> Slimmer Waist, | <input type="checkbox"/> Solid — in the |
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WE READ YOUR MAIL

Dear Editor,

The article in the Nov. issue of Hit Parader titled "Grand Funk - Enemy to the Establishment", I found humorous, but disturbing at the same time. Farner is obviously a pseudo-spokesman who thinks because he has made several million dollars in the rock field that he knows what he's talking about politically.

Since I've contributed about ten bucks to Grand Funk's success, I feel I have the right to tell Mark Farner to "shut up!"

If he's so concerned about social problems, why doesn't he and his two buddies invest in a factory making some useful product so we can have some jobs for the nation's five million unemployed. But instead - "Mark himself is organizing trash cans in that home town of his." That statement is ambiguous but tremendously funny when you stop to think exactly what it means. Is he forming some sort of "Garbage Can Army" or is he having the cans register to vote? Regardless, it is a meaningless statement which is designed to mislead.

Terry Knight is another budding prophet. According to him newspapers have nothing better to do but report on his trivial and egotistical clap-trap. If "Establishment" newspapers all took a stand against the government as did "several major papers, we would see what a change this country needs to make in Nov. 1972. By tagging one thing as "establishment" you are doing the same thing as someone we all know calling peace demonstrators "impudent snobs." Through all this calling for unity, GFR is tearing the generations apart.

As a member of a generation which Mark Farner is supposed

to represent, I say the best way for change is to know what's going on and get the facts behind the issues. But remember Farner and all his pals have a comfortable home and enough money to last many years. It's always easy to criticize when you're on the inside looking out.

R. K. Gleitsmann
Springfield, New Jersey.

Dear Editor,

I read a letter in your May issue written by Craig Carter. I must say I agree with him completely. Kids refuse to listen to older people's tastes in music-- **they say it's outdated. And older people say our music is too loud and a lot of garbage. I happen to like folk music which isn't very loud and has real meaning.**

But it's not just the older people -- it's anyone who likes **THEIR** selection over anything else. People have got to listen to all types of music before they rave about one certain kind.

Chris Cannarozzi,
Wood Ridge, New Jersey

Dear Editor,

In regard to Allen Wagenaar's letter in the Nov. issue, in which he says Ten Years After isn't a progressive group and that Alvin Lee should get off his ego trip and cool down his guitar, I would like to say that Allen, **YOU** have got to be kidding.

I don't like putting anyone down for their beliefs, but if you don't like Alvin Lee's guitar style, then lump it. Nobody's forcing you to listen to it so why bother complaining about

it.

Not everyone has to play like Paul McCartney to be good. Paul McCartney plays good guitar, but so does Alvin Lee, each in their own way. Lee's style is not too predominant in music, whereas McCartney's style shows up everywhere from rock to jazz-blues.

There is no doubt that McCartney is good, and if you listen to Alvin Lee more closely, and open your mind to it, you might just find that you do like it. His style is different, **but I guess too far out for many people.** Countless other artists such as T. Rex, Alice Cooper, The Flock, Cactus, Frank Zappa, Jeff Simmons, Jeff Beck, Uriah Heap, and many others **are vastly underrated people on the scene today.**

Why don't you listen to whatever turns you on, and don't bother getting up-tight about an artist you don't appreciate.

Doug Friesen
Winkler, Manitoba,
Canada.

Dear Editor,

I thought this Stones - Beatles popularity contest was over, but I see that it isn't. In the June '71 issue of Hit Parader, Ron Robinson said that another reader Calvin Siemer was crazy for saying that the Stones have outdone the Beatles. I think today, it is in very poor judgement to say a group, in this case the Beatles, can never be outdone simply because they have had the top five songs at one time. Just think, if all groups were judged by that, who would have ever heard of Jimi Hendrix, Janis Joplin, Joe Cocker, or Leon Russell, just to name a few.

It's just not fair to judge groups by record sales. FM radio has taken care of that.

Let's face it. In '64 the Stones were more talented than the Beatles; or any other group of that time. The kids were just not mature enough to appreciate them. If you noticed, the Stones always had older followers. I respect the Stones for their music first, and secondly for their respect for their fans. That is more than what could have been said for the Beatles. The Stones had a tougher struggle than did the Beatles, which is what most people forget. Some AM stations refused to play their records because they looked scruffy. Now most rock groups look like that. Look at what they have done to enlighten us to the great blues musicians and singers that were literally ignored here in the United States.

I want to thank Hit Parader for the "Rolling Stones Story." It was excellent. I want to thank you for having such a great magazine as well. I hope to see more on the Stones, Emerson Lake and Palmer, and Leon Russell.

MARY ANN BARILE
South Plainfield,
New Jersey.

Dear Editor,

I don't know why everybody wants to get the Beatles back together again. Don't they deserve retirement after beating their brains out for seven years? Nobody can go forever.

I think there were too many disagreements and bitter feelings toward each other, musically, to get back together. If they did they probably would feel miserable and could not turn out the same high grade music that they have in the past.

Anyway I don't see why everybody is in despair. John, Paul, George and Ringo are doing just as well on their own as they did in the group (if not better).

I think we should encourage

them to keep going on their own instead of writing annoying letters and trying to force them back together.

After all we aren't losing a great sound we are gaining four new ones.

Brian Peterson
Yakima, Washington

Dear Editor,

The comment in the August issue of Hit Parader about the Bee Gees and their acquired musical sophistication -- that unlike the Beatles didn't take a long period of gradual maturing -- was interesting. In the article Maurice Gibb spoke of some heads having copies of the Bee Gee's first and their double album, "Odessa" in their record collections. It seems to me that most listeners (including the heads) overlook the better works of recording artists. To my way of thinking the Bee Gee's second effort, "Horizontal" had far more structure than either the Bee Gees' first or "Odessa". Critics have ignored the Bee Gees latest endeavors such as Robin Gibb's solo album and Barry and Maurice's collaboration, "Cucumber Castle."

Usually when critics review an album they fail to analyze and estimate the value of each selection on the album but hastily judge and formulate an opinion which is unfair and unjust. The Bee Gees have suffered from this.

The Bee Gees strongly need to revert back to such Eleanor Rigby-like sounds as their first single, "New York Mining Disaster" and "Cucumber Castle" not to mention Robin Gibb's vocalizing on "Holiday." Banal lyrics maybe but delicate renderings of baroque music.

Danny K. Hubbard
Greenville, Miss.

Dear Editor,

I must say that I am pleasantly surprised by your recent write-ups on Johnny Winter. It seems time. He has been mak-

ing the same unbelievable sounds on that guitar for years, and only recently has the general listening audience become aware of this talent.

It seems almost sad to me that his name is being made almost solely because of his contributions to the rock world. He is one of the most dynamic blues artists in the country, as he has displayed time and again on nearly a dozen small-sales albums. And with the tragic death of Jimi Hendrix, Johnny is probably the best guitarist within the rock-blues area in this country.

I sometimes become disillusioned with success. For despite Johnny's abilities, it is the Sherman's and Cassidy's who get the ego trips and \$ to go with it. While jazz and blues artists work for years to make a name big enough to sell their recorded message, smiling boppers dominate a scene too often based on transparent talent. But that is the lesson we must learn.

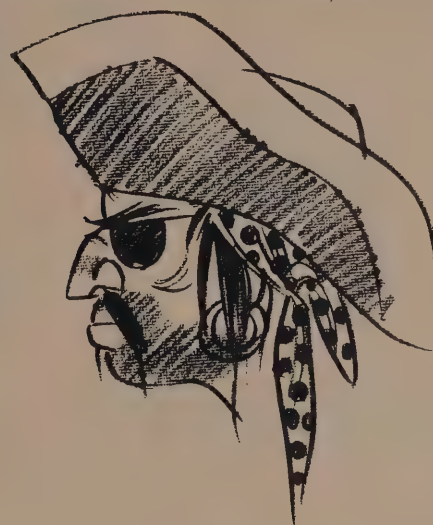
The best must be waited for. It takes the public years to fully appreciate the talent of artists such as B. B. King, Bessie Smith, Captain Beefheart, and Johnny Winter.

Johnny Winter and his brother Edgar have more talent in their albino big toes than Bobby Sherman has in his head (including the smile). The day talent rules over teeny-bop hysteria the listening audience will have at last found out what people like Johnny Winter have been saying for years: Music is money, but not for that alone. Music is an emotional output and when it becomes commercial too often the emotion put into it is lacking. While David Cassidy lingers in the past just as Bobby Sherman and David Jones before him, Johnny Winter and friends will still be playing with feeling, not with huge money rolls.

In the meantime it is nice to find at least one teen music magazine that gives credit where credit is due.

David Lively
Glendale Arizona

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READERS' REVIEWS

FRANK ZAPPA

Chunga's Revenge (Bizarre)

This is obviously Zappa's best creation, it even tops "Hot Rats". Zappa and his new band have to be one of the best instrumental groups around.

Some very interesting music in this album. "Transylvania Boogie" lets Zappa prove how far his guitar work has come since the earlier years. The hard-rock guitar of Zappa is fluid, not boring. "Road Ladies" is one of the best cuts on the album, the blues organ, the fuzz-tone guitar, and the good vocalizing top it off. "Twenty Small Cigars" is a good slow-jazz cut. The string bass and the harpsichord are exceptional in this one. "The Nancy & Mary Music" is the best cut on the album. It was recorded live, and the audience comes alive when they hear it. It begins with a drum solo, then Zappa solos, then the band and the audience clapping and yelling in unison. Then an electric sax picks up a strange rhythm by the percussion section supplied by Aynsley Dunbar and the whole ensemble gets in. Underwood gets in a electric piano solo, then a wild conclusion, a fantastic mouth thing that could make John Mayall jealous. The audience goes wild. This live session is pure joy.

"Would You Go All The Way?" "Rudy Wants To Buy Yez A Drink" and "Sharlenna" are nice greasy rock n' roll stuff. Better than they used to be, like in "Freak Out," the singing is lots better, no cut on the old Mother's. "Tell Me You Love Me" is a nice hard-rock cut, with Zappa's tasteful guitar leading. The little cut "Chunga's Revenge" is a musical masterpiece, the free-sounding electric alto sax with a wah-wah pedal makes it what it is, a masterpiece. It is followed by a guitar solo with a weird ending called the "Clap" an all-percussion number.

All in all, the singing is good, and the cats play ridiculously well. "Chunga's Revenge" is a good way to get to know Zappa and friends.

Ron Ertman
Milwaukee, Wisconsin

MCDONALD AND GILES

(Cotillion Records)

Hear ye, all King Crimson devotees! Ian McDonald and Michael Giles of the now dis-

banded supergroup have released an album that goes beyond the extremes of King Crimson's head/classical type music. The songs are totally versatile and melodically beautiful that it leaves a lasting impression on anybody with an open mind and mature imagination.

You don't have to be a drug freak or a collegiate to appreciate "Birdman" on the album -- just patient because of its length. The is THE song of the album and I feel it should be given the musical achievement of the year award. It surpasses the Moody Blues in many ways. The entire suite, simply, is about a man who learns to fly but aside from the simple lyrics (Peter Sinfield's) the music gives it a very profound and dignified air from the prelude to the ending.

Anyone who's had it up in their mind with Grand Funk, Black Sabbath, Three Dog Night and all the other heavies should live dangerously and buy this album by two virtually unknown people.

Doug Vencill,
North Platte, Nebraska

MOODY BLUES

Every Good Boy Deserves Favor (Threshold Records)

To an avid Moody Blues fan their newest album should come as a disappointment. The Moodies being the most progressive, imaginative and possibly most talented group in the business today, seem to have fallen into a groove. That is, their music sounds very much alike -- the same criticism levelled at Creedence Clearwater Revival!

This album, as in all Moody Blues albums, has a basic theme. This production deals with ecology and communication and how it fits in with life. The group has no "star" and each member writes, plays and sings equally well, with the togetherness and the sound effects being unbelievable. The best cuts on the album include "You Can Never Go Home" and "My Song."

Paul Caven
St. Paul, Minnesota

BLACK SABBATH

Masters of Reality (Warner Bros.)

Yes, Black Sabbath is back, just as hard and heavy as ever, with more blow-out-your-speaker music. "Sweet Leaf" is about the best song on the album. It has a message to tell in its lyrics, just like most of the other cuts, but they hint at themes with

very simple words. There are songs which deal with religion ("After Forever") and revolution ("Children of the Grave") "Lord of This World" is the heaviest song on the album and "Into The Void" is a fine example of "wicked horrible Sabbath songs" or what I call monster music.

There are two small guitar solos, "Embryo" and "Orchid" written by Sabbath's lead guitarist Tony Iommi. But they are so short and simple, they are hardly worth mentioning.

A disappointment to Sabbath fans will be a soft nothing song called "Solitude." An album worth any true hard rock lover's money.

Glenn Thomas,
Miami, Florida.

CHILLIWACK

(Parrot Records)

THE COLLECTORS (now called Chilliwack)
Grass and Wild Strawberries (Warner Bros.)

In these days when rock groups are as numerous as blades of grass, it is exceedingly hard to find a group that is truly original in their music. In fact it may seem that, after all that has come before us, it is impossible for anyone to be unique or original. Well, Chilliwack, a group from a place of the same name in British Columbia, proves that it can be done. They present compositions which can't be easily characterized or defined, but which, upon hearing, become something special.

The members of the group (Claire Lawrence, flute, organ, piano, harmonica, sax, vocals, Bill Henderson, guitar, piano, vocals, Glen Miller, bass, guitar, vocals and Ross Turner - drums) are excellent musicians (I would rate Henderson among the top guitarists in rock; I know that's been said before, but anyone who hears him play will agree with me.)

The group's music is both refreshing and free, though they play cohesively and never fail to keep the rhythm constant. There are certain aspects of other musical forms in Chilliwack's music -- traces of jazz & classical, also folk, blues, old rock & roll; and even (vocally) north American Indian. But there are no gimmicks (e.g. pretentious "symphonies") in this music. Chilliwack makes each song different from what you've heard before.

The group is quite well known in Canada (having composed music for the Canadian Exhibition at the World Fair in Japan; 1970) but remain unknown in the States. They have three albums out, to date.

Stephen Harvey
Glen Ellen, California.

PAUL & LINDA McCARTNEY
Ram (Apple Records)

I keep expecting Beatles' - standard work from John, Paul, George and Ringo as solo artists, but I've been disappointed every time. This album was no exception in my opinion, but who can realistically expect one or two Beatles to equal the combined efforts of four?

The lyrics of "Too Many People" are kind of silly and the message it presents can't be taken seriously the way it should. "Three Legs" is a meaningless song which is excellently done and is the best song on the album. "Heart of the Country" is a good song, the only one, by the songwriting team of Paul and Linda. The rest of the album is monotonous and barely worth mentioning. Conceivably, these other songs could have been standouts had they been done by the Beatles.

This album was not even up to one Beatle's standards in my opinion. It took 3 or 4 listenings before any of the songs made any impression upon me. Before the break-up of the Beatles I thought that Paul was the principle songwriter and driving force behind them. But, now it is evident that Paul's songs are nothing without John's collaboration. Nevertheless, Paul and John's personalities dominated the group to the end. George and Ringo were good zombies.

Karl Rabenold
Blue Bell, Pa.

JETHRO TULL
(Aqualung (Reprise Records))

This, Jethro Tull's fourth album, has got to be their best. The leading song of the album is "Aqualung." This is about the best song on the album. In it they combine hard stuff with acoustics. This song is different because Ian Anderson doesn't play much flute in it. They do one really fantastic song called "Cross-eyed Mary." I have never heard them do anything quite like it. The rest of the first side is mostly acoustic, except for the last song and that isn't all that good.

The first song on the second side, "My God" is a good song with a lot of flute in it. Their style of music has really changed after they got a new bass player. One song, "Locomotive Breath," has got to be the hardest song on the album. It starts out with a piano and guitar playing a jazz riff. Then they break into the song.

All in all, this is their best album since "Stand Up." After "Benefit" I didn't think they would put out an album like this. I really dig on this album.

Frank Remington
Yuma, Az.



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PARADE OF SONG HITS

●HIJACKIN

(As recorded by Johnnie Taylor)

RICHARD WYLIE

TONY HESTER

Hey girls let me tell you something
And I swear every word is true

When your man stays out in the
streets all night

There must be something wrong with
you

Another woman is doing your job
and she's sweet talkin' to him

Every day and she's giving him
good lovin' when he needs it

She's doing it every time you turn
him away.

Now if somebody can steal a jet
plane

Right out of the sky

If you ain't doing what you suppose
to do

Somebody can snatch your man right
from under your eyes

That woman's hijackin' your ol' man

She's hijackin' him every day

Somebodys hijackin' your ol' man

And there's one more thing I gotta
say.

So many fellows trying to be greedy
Trying to have your cake and eat it
too

You're suppose to be one woman's
man but you're sneaking around
and making love to two

Another woman is doing your job and
she's sweet talkin' to him every day
And she's givin' him goodlovin' when
he needs it

She's doing it every time you turn
him away

Meanwhile he found himself a part
time lover

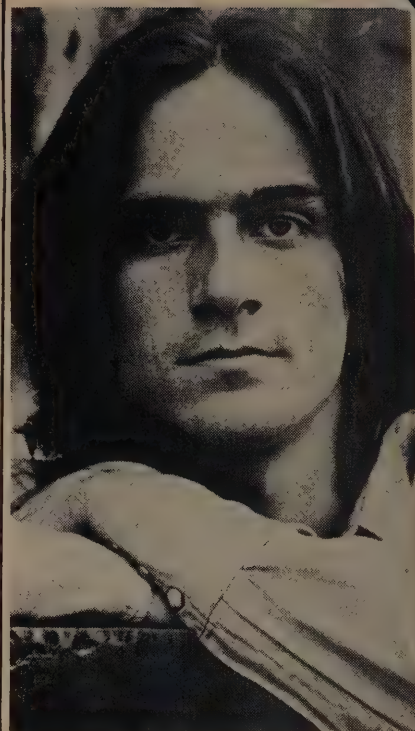
Just as greedy as you and he's in
your home while you'e gone

And he's doing the job that your sup-
pose to do

That man is hijackin' your ol' lady
You better believe it every change
he gets

Hijackin' your ol' lady and you're
losing her if you ain't lost her yet.

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●PAPA WAS A GOOD MAN

(As recorded by Johnny Cash)

HAL FYNUM

It rained all the way to Cincinnati
With our mattress on top of the car
Us kids were eatin' crackers and
baloney

And papa kept on drivin' never once
stopped at a bar

Then mama started talkin' about
Jesus

And how our lives could be from
now on

While papa bought a used tire in
Columbus

Mama rocked the baby till all her
tears were gone.

She said, "Your papa is a good man

And don't you kids forget it

The whiskey's tryin' to ruin' him

But I know the Lord won't let it

Then we sang "Amazing Grace" and

"Bringing In The Sheaves" "Rock

Of Ages, cleft for me."

I remember pap finally gave up

drinking

I think mama was the only one on

earth that really thought he could

I remember all the times we'd

packed everything we owned

Into some old car and started out for

some new town

And through it all mama's faith was

the one thing that was strong

Enough to finally do some good

(Repeat chorus).

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●WEDDING SONG (There Is Love)

He's now to be among you

At the calling of your hearts

Rest assured, his troubador is acting
on his part

The union of your spirits here has
caused him to remain

For whenever two or more of you
are gathered in his name

There is love, there is love.

Well a man shall leave his mother
and a woman leave her home

They shall travel on to where the
two shall be as one

As it was in the beginning, is now,
and til the end

Woman draws her life from man and
gives it back again

And there is love, there is love.

Well then what's to be the reason
for becoming man and wife?

Is it love that brings you here or
love that brings you life?

For if loving is the answer

Then who's the giving for?

Do you believe in something that
you've never seen before?

Oh, there's love, oh there's love.

Oh the marriage of your spirits here
Has caused him to remain

For whenever two or more of you are
gathered in his name

There is love, there is love.

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●LONG AGO AND FAR AWAY

(As recorded by James Taylor)

JAMES TAYLOR

Long ago a young man sits and plays
his waiting game

The things are not the same

It seems as in such tender dreams
slowly passing sailing ship and

Sunday afternoon

Like people on the moon

I see our things not meant to be

Where do the golden rainbows end

Why is this song so sad

Dreaming the dreams I've dreamed

, my friend

Loving the love I love to love

Is just a word I've heard when things

are being said.

Stories my poor head has told me
Cannot stand the cold and in between

what might have been

And what has come to pass

A misbegotten guess

Alas and bits of broken glass

Where do the golden rainbows end

Why is this song so sad

Dreaming the dreams I've dreamed
my friend

Loving the love I love to love, to love
to love, to love

Na na na na na na na na.

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Inc.

JACK BRUCE

(continued from page 30)

doing six gigs in Europe. I'm getting a series of bands together — Chris Spedding, John Marshall on drums and me — that's the basis. And we'll be adding various people at times. We'll do TV and radio and hopefully some live things."

I asked him about Sanda, the island he owns off the West Coast of Scotland.

He described it with a lot of feeling: "In many ways the island is the most beautiful place in the world. It's completely cut off from everything and just that fact makes you live in a completely different way. I'm sure the time will come when we can live there for very long periods.

"We have a very young baby so that makes it pretty difficult to live there for long at the moment. There aren't proper water supplies and it lacks lots of amenities.

"I was looking for a country house in Scotland and had found only one place but someone got it before me. Then there was an advert in the paper saying there was an island for sale. How much? It cost about the same as a London house — you can put it that way."

Jack's music is now quite different from the days of old. There is also a change going on in music generally. I asked him if he had any thoughts about both sets of circumstances?

He admitted: "What is very popular now doesn't turn me on. There's no excitement. I couldn't go along and see James Taylor and be turned on. The only one of that mob I like is Neil Young — his songs are doomy enough to be interesting.

"I don't see any of it as a world shattering thing. People like the Who are just as good as ever and just was exciting.

"I don't bear current trends in mind when I'm writing, no. Writing is just a matter of writing an album and making each individual song as honest as you can. We've never set out to follow trends or anything.

"The images we're coming up with are more meaningful than they have been and we're more competent of getting them across — that's the only difference. I'm quite happy at the moment." □ RICHARD GREEN

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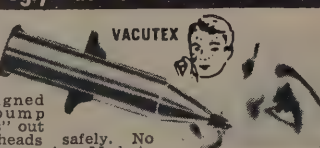
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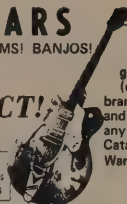
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BLACK SABBATH

BLACK SABBATH Master of Reality (Warner Bros.)

Still heavy but obviously aware that soft rock is happening because there are a couple of quiet cuts. The doom is still there.

BEACH BOYS Surf's Up (Reprise)

The Beach Boys are truly back. They toured and packed the largest of halls and now they come out with an album that marries the sounds of today with the approach of a decade ago that in itself harked back to the close harmony jive of the Fifties. "Surf's Up" by the way, isn't the so-called 'lost tape' but a brand new recording. It justifies its reputation. And "Riot In Cell Block No. 9" gets a modern dress and comes out "Student Demonstration Time."

MICHAEL CHAPMAN Fully Qualified Survivor Harvest)

Chapman writes, sings and plays guitar and gets into some personal lyrics. Soft

rock merging into folk with the added credit of being produced by Gus Dudgeon who does the same thing for Elton John. British and sounds it.

JOHN SEBASTIAN The Four Of Us (Reprise)

While the rest of the rock world casts its eyes on the soft sounds, John Sebastian gets it on hard and unmellow. One side is 17 minutes long and Sebastian throws everything into it, from acoustic to steel band limitations, meanwhile on the flip the beat goes on. Pounding set from the usually quiet Sebastian.

JEFFERSON AIRPLANE Bark (Grunt)

New label for the Airplane who use it to demonstrate the fertile talents within the group by letting everyone have a show case, although Marty Balin takes a major share in the writing. A lot of shifting moods here and an impressive debut that should put the group back where it belongs.

COMING IN
HIT PARADE

JETHRO
TULL

LED
ZEPPELIN

BEACH BOYS

CAT
STEVENS

BLOODROCK

ROD
STEWART

THE
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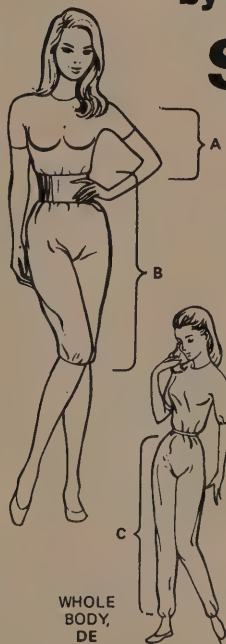


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SLY STONE

(continued from page 39)

what he wanted was, "Something in red,
black and white." The only thing he didn't
buy in those colours was a bullet belt.

Sly doesn't try anything on, he just
picks his size and hopes they'll fit. He
moves pretty fast and buys things he likes
in multiples, like myriads of belts, sweat-
ers and pants. In the Incredible One of a
Kind Shop he bought a short wine colored
fringed vest, and somewhere else he
picked up a purse and a floor length
smock. Who handled Sly's money? Sly
did.

This man never seems to lack energy or
doesn't let anyone know if he does. With
two hours sleep and no breakfast, Sly
ran up all the stairs in sight to prove his
earlier statement in the hotel, "I can out
run and out jump anyone in this room. .
I don't like pee wee naps," he said. "I
like to sleep in 30 hour stretches. Re-
gardless of when it's time to get it on,
I'll do my best."

Sly must have his blood plugged in,
because he does two or three concerts a
week and moves the audience to stand
on their chairs every time. He learns to
conserve his energy for important things
though. For example he never walks if
he can help it and other people do any-
thing for him that he doesn't need to do
personally. If anyone wonders about the
days of royalty, Sly seems to recall them
in his everyday existence.

People order food for him that he rarely
eats and try to feed him orange juice and
he feels insulted at the insinuation that he
needs it. Sly's aides even answer ques-
tions directed to him to spare him the
hassle. But no one can write for this
musical genius, because Sly is responsible
for most of the songs he does and is con-
stantly writing, practicing or recording.

The next album isn't named definitely
yet, but a tentative title is, "There's A
Riot Going On", and Sly's favorite cut on
it is "Love and Hate." He never sings
any material before it has been released
because, "We'd hate to go out and sur-
prise the people for 45 minutes. I got
some surprises on the next LP, and we got
more plans. I get bored easy," said Sly.

That must be the reason why Sly never
seems to go on vacation, but he doesn't
seem to mind because the people he
moves with are all "one big happy fam-
ily" in blood, temperament and zodiac
signs. There were five people in the hotel
room during an interview after the con-
cert - three were Scorpios, one was Can-
cer and Sly was Pisces - all water signs.

Two of these people were security

guards that Sly took on nine months ago
as "personal advisors". Said Sly, "They
aren't more security than I am theirs. We
all like to feel secure in the real sense of
the word." J. B., a well built Italian said
that he is really just a friend (replacing
the sax man and guitarist who always
used to be around Sly.)

The Family Stone is composed of three
families, "The family is like oil," said
Sly. "Oil in a 10, 20, 30 mixture. It's
all one oil, just different grades." Sly's
sister, Veteta Stewart has been success-
ful with two singles put out by her broth-
er's production company, Stone Flower
Productions. "Somebody's Watching You"
was on the charts early this year, and
"You're The One" was popular in 1970.
One new group scheduled to be released
by Stone Flower is called Six from Cleve-
land whom Sly organized himself.

Sly's entourage of public relations men
seem to be coming together also, wit-
nessed by the fact that Sly hasn't missed
many concerts lately and has actually been
known to make it on stage on time. Steve
Topley, Sly's promotion man attributes
this astounding change of face to better
communication between Sly and his re-
presentatives. He says that managers
etc. have made extra effort to get clear,
precise information from the promoters
about the time, place and duration of a
concert. But this is often hard to do as
promoters change their information often
or give none at all. "For instance, we
were given two days notice about this gig,
and the time of day we were scheduled
to play, was changed three times," said
Topley.

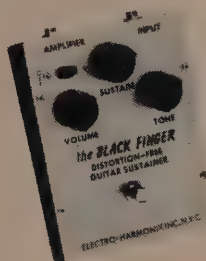
Sly and the Family Stone didn't even
get to play once in Evanston, Illinois be-
cause of hanky panky by the promoters.
A free concert on the same day was go-
ing on close to McGraw Hill University
where Sly was scheduled to appear. The
music was stopped at the free concert
to motivate the audience to go pay money
to see Sly. The irate members of the
audience made their way to McGraw and
started throwing bottles etc. at the group
that was playing innocently. The band
fought for their life, a riot ensued and
Sly and the Family Stone didn't even get
a chance to set up their equipment.

"Whatever hits the news it's going to be
bad," said one of Sly's roadmen. "We
didn't even have anything to do with it
— but we get a bad name." Few people
hear good things about Sly and friends
such as their March appearance in Fort
Worth, Texas which was an exception to
the rule of no rock concerts. The Family
Stone's successful performance there has
opened the way for more music scenes in
Fort Worth. □ CORINNE MUSGRAVE

TAPE REVERSE SIMULATOR— Lets you control an exponential build-up and fast decay of your guitar or bass signal over a fixed signal range. This capability gives your live playing the weird effect similar to a pre-recorded tape that is played backwards.

ATTACK EQUALIZER—Allows you to suck out and emphasize the **BITE** you get just when your pick plucks the strings. The attack control, used in conjunction with the tone and booster controls, will give your instrument as much balls as you want, letting you taste and feel each note.

BLACK FINGER— A totally **DISTORTION-FREE** guitar sustainer that gives pure clean lengthy controlled sustain. This 80db compressor can stretch chords as well as single notes, with an infinite bell-like clarity.



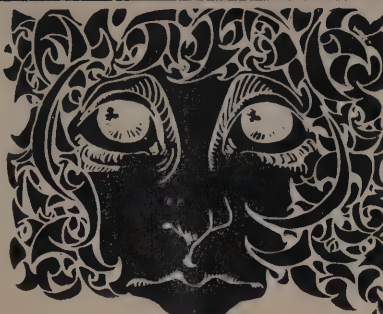
LOW FREQUENCY COMPRESSOR— This ultimate version of the mole is designed exclusively for the professional electric bass player. Its outstanding feature of a **HEAVY BASS-SUSTAIN** control will make you sound as if you're bowing a stand-up bass fiddle.

BIG MUFF π — This finest distortion device is high on sustain and low on distortion. It is designed for the guitarist who wants his axe to sing like a humming bird, with a sweet violin-like sound. The sustain control allows you to optimize long sustain with a hint of harmonic distortion.

HARE-LIP MICROPHONE ECHO — Gives the singer echo effect electronically, and at one tenth the cost of the mechanical tape echo units. In addition to the echo speed and intensity controls, this unit has an adjustable booster to control the increase of regular microphone volume.



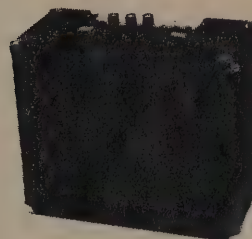
All of the units in the above column are housed like the Hare-Lip—with heavy duty, stainless steel construction and three controls.



MIKE MATTHEWS FREEDOM AMP

Free yourself from the bureaucratically dominated sources of electricity.

This 400 watt peak **PORTABLE** amplifier uses patented low drain circuitry which allows it to operate on standard flashlight batteries. Just one specially designed super heavy duty 10" speaker is all that's needed to pump out all this power making this unit the most compact, rugged guitar amplifier developed to date. Its built-in Attack Equalizer Control System allows you to zero in on just the **BITE** you want.



LPB-1 This linear power booster is a compact solid state preamplifier that can up to triple the acoustic output of any amplifier. It will increase guitar, sustain and improve the performance of all fuzz-tones, and wah-wah pedals.

SCREAMING BIRD A treble booster that will give your instrument the razor sharp cut of a screaming harpsichord whose strings are whipped instead of plucked.

MUFF This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

MOLE The mole bass booster will extract the highs and amplify the subharmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

EGO This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.



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The **MIKE MATTHEWS FREEDOM AMP** will let you—

- play your axe while traveling to a gig.
- blast out in the solace of the woods.
- lead a pilgrimage to the mountains.
- become a star.

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HP306

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ATTACK EQUALIZER	49.95 <input type="checkbox"/>	34.95 <input type="checkbox"/>
BLACK FINGER	69.95 <input type="checkbox"/>	49.95 <input type="checkbox"/>
LOW FREQ. COMP.	59.95 <input type="checkbox"/>	42.00 <input type="checkbox"/>
BIG MUFF π	39.95 <input type="checkbox"/>	26.95 <input type="checkbox"/>
HARE-LIP ECHO	39.95 <input type="checkbox"/>	26.95 <input type="checkbox"/>
LPB-1 (plug into amp)	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>
LPB-1 (plug into inst)	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>
BIRD (plug into amp)	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
BIRD (plug into inst)	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
MUFF (plug into amp)	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
MUFF (plug into inst)	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
MOLE (plug into amp)	19.95 <input type="checkbox"/>	14.25 <input type="checkbox"/>
EGO (2 female jacks)	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>

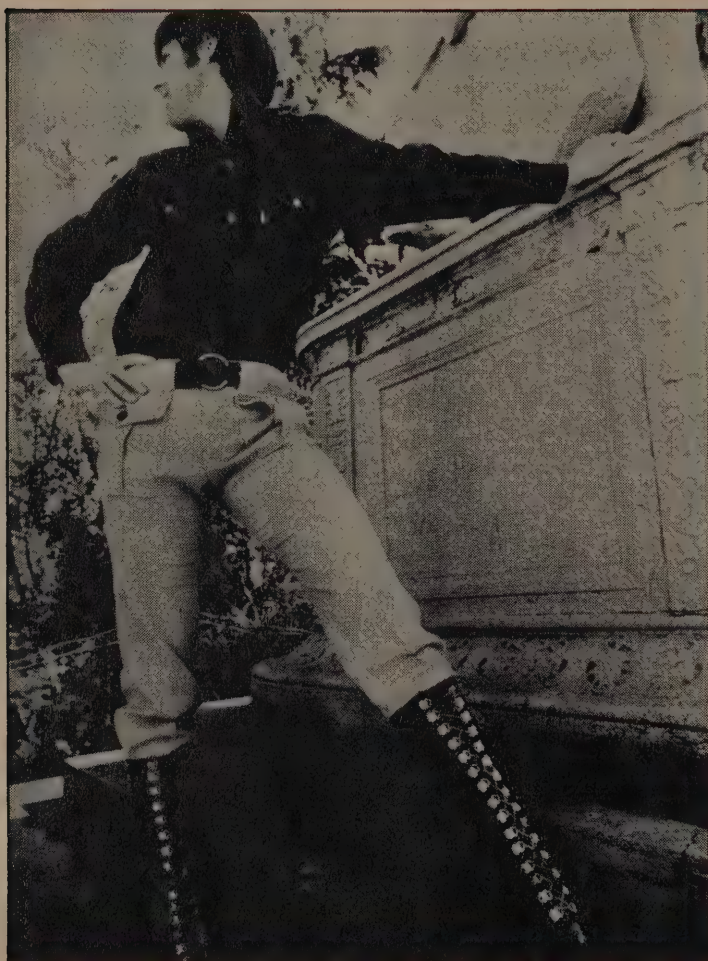
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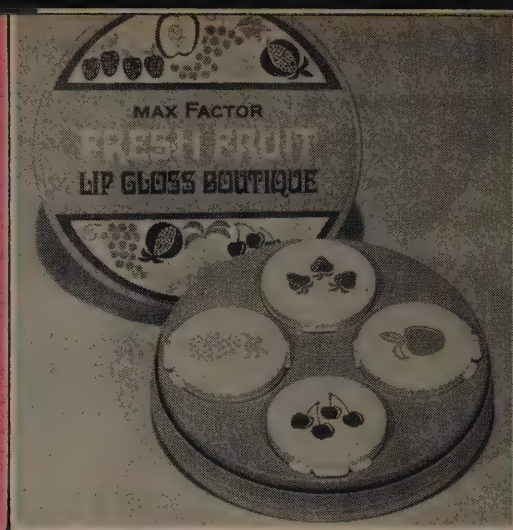


LEVI'S "COSSACK" PANTS

Don't knock knickers for back to school... especially these "Cossack" pants from Levi's in a subtle tweed with two hearty safari pockets, an ample band of elastic to keep them in place at the thigh, and stylish barrel belt loops to complete the Civilized effect. The Levi's brushed denim Tab Shirt completes this great fall look.

Pants: brown or grey

Shirt: chocolate, olive, blueberry or khaki



NEW FOR LIP GLOSS LOVERS

"Fresh Fruit Lip Gloss Boutique" by Max Factor is a fanciful collection of four popular California Fruit Glosses all in one kicky kit. There's "Frost-A-Cherry," a pale, frosted red with a cherry flavor; "Frost-A-Pineapple," a frosted clear gloss with a pineapple tang flavor; "Frost-A-Nectarine," a frosted nectarine with a sweet nectarine flavor and "Frost-A-Strawberry," a frosted pink with a fresh wild strawberry flavor.

Delicious, flatteringly feminine and designed for long-lasting quality, each California Fresh Fruit Lip Gloss creates a shiny, frosted look that doesn't wear off until removed. It comes in a convenient patty form and may be applied by fingertip or brush.

A fruit-decorated, old-fashioned metal pastille box holds the four glosses to provide both a contemporary holiday gift or a charming selection for lip fashion fanciers.

THE SHOPPING BAG

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City..... State..... Zip.....

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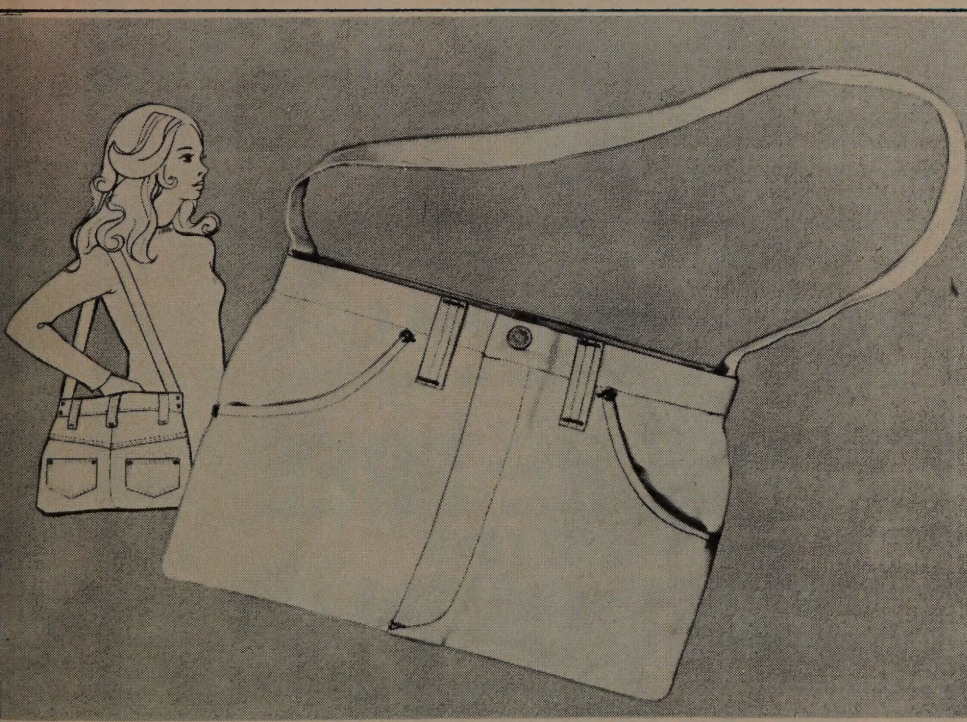


VO5 GIRLS SHAMPOO WITH ACRASIL

VO5 Shampoo has been reformulated with a new ingredient, Acrasil. Acrasil is Alberto's name for a moisture balancer which replenishes the lost moisture content of hair and restores its natural moisture balance.

Hair takes on new texture, suppleness and

strength because Acrasil increases the hair shaft diameter and weight. Split ends, straw-like texture and lack of body -- all associated with dry hair -- are eliminated in many cases. In addition, VO5 Shampoo cleans hair thoroughly to leave it sparkling and manageable.

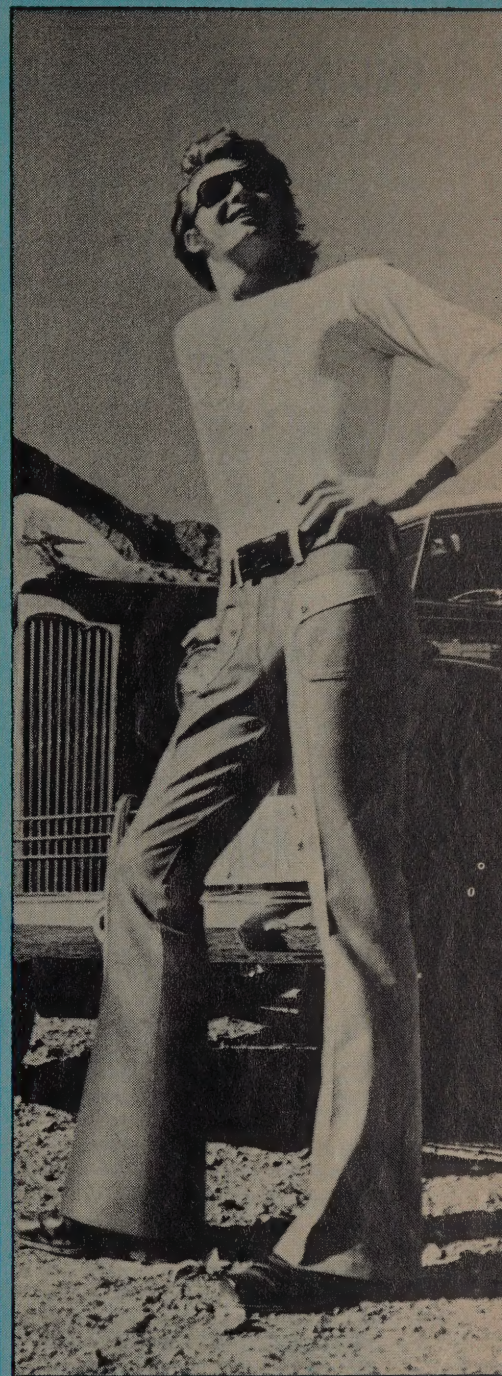


TEEN-JEAN BAG

Here's a new, unique purse designed for the young miss. Called the Teen-Jean Bag, it looks and feels like real jeans because it's made of denim exactly like jeans with rivets, belt loops, usable patch pockets

front and back and zipper fly that works.

It's 13" x 10" with a 24" carrying strap. Can be decorated with decals, patches, etc. It's the purse that goes everywhere with room for everything. . .the hottest thing since hot pants! In denim blue or white.



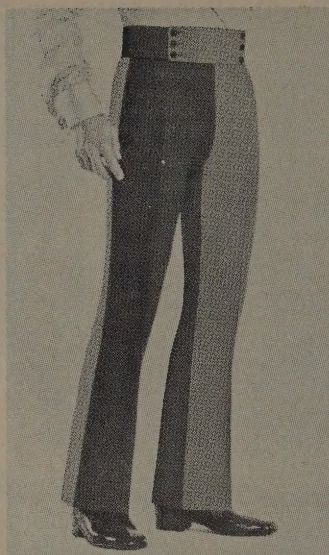
4-PATCH POCKET SLACKS FROM MR. HICKS CASUALS

Deck out your chassis with a pair of 4-Patch Pocket Slacks by Mr. Hicks Casuals. You can get 'em in Blue, Burgundy, Tan or Brown; and, they're 100% cotton denim. Waist sizes 28-38, at your favorite store. She'll like the shape you're in.

**THINGS HAPPEN
WHEN YOU WEAR
ELEGANZA!**



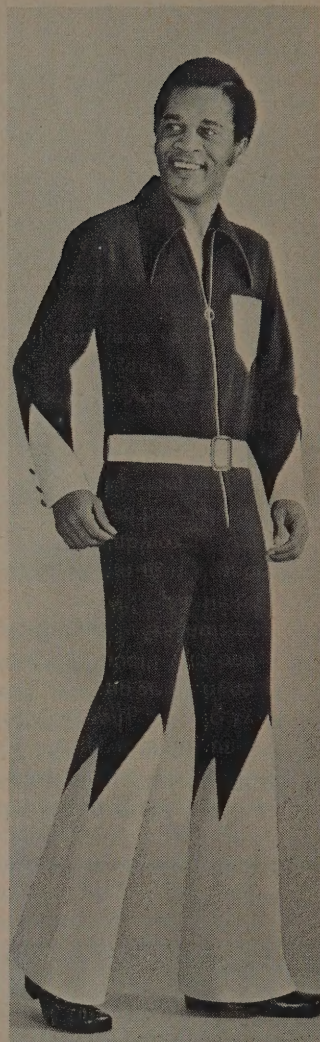
The handsome Cape Suit . . . 3 pieces include removable cape, jacket and slacks. One of many thrilling styles that you will find only in the ELEGANZA catalog!



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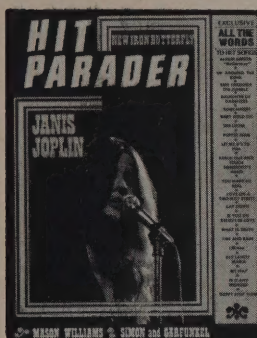
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SEPT, 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Alman Bros.
Simon & Garfunkel

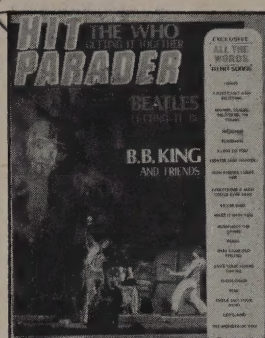
"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"



OCTOBER, 1970

Paul McCartney
Delaney & Bonnie
Miami Sound
Moody Blues
Rock Publications
Sir Douglas Quintet

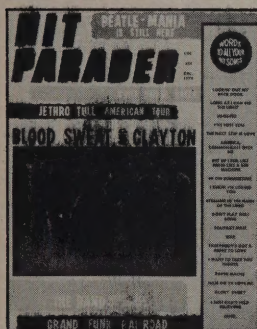
"Ball Of Confusion"
"The Wonder Of You"
"Sugar Sugar"
"Soolaimon"
"Lay Down"
"Come To Me"
"Hitchin' A Ride"



NOVEMBER, 1970

The Who
Beatles
B. B. King
Archie
Canned Heat
John Mayall

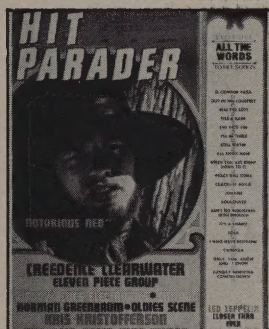
"Close To You"
"War"
"O-o-h Child"
"Pearl"
"Make It With You"
"Sunshine"
"My Marie"



DECEMBER, 1970

Wayne Cochran
Jethro Tull
Blood Sweat & Clayton
The Band
Grand Funk Railroad
Jack Bruce

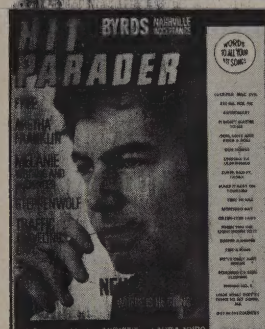
"Lookin' Out My Back Door"
"Hi-De-Ho"
"I've Lost You"
"I Know I'm Losing You"
"Paper Mache"
"Solitary Man"
"In The Summertime"



JANUARY, 1971

Jefferson Airplane
Mick Jagger
Creedence Clearwater Revival
Chicago
Led Zeppelin
Norman Greenbaum

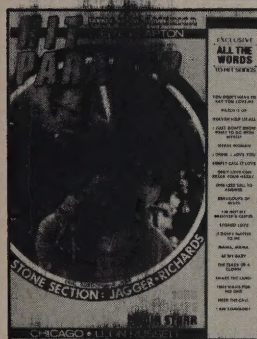
"El Condor Pasa"
"Out In The Country"
"Fire & Rain"
"I'll Be There"
"Lola"
"Candida"
"Cracklin' Rosie"



FEBRUARY, 1971

Byrds
Aretha Franklin
Melanie
Steppenwolf
Traffic
Linda Ronstadt

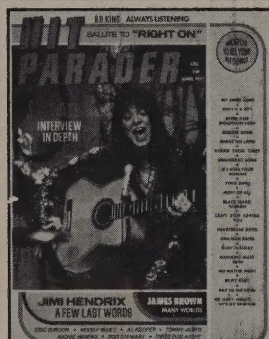
"Lucretia Mac Evil"
"See Me, Feel Me"
"It Don't Matter To Me"
"Our House"
"Montego Bay"
"Green-Eyed Lady"
"We've Only Just Begun"



MARCH, 1971

Eric Clapton
Eric Burdon
Sly & The Family Stone
John Phillips
Edwin Starr
Chicago

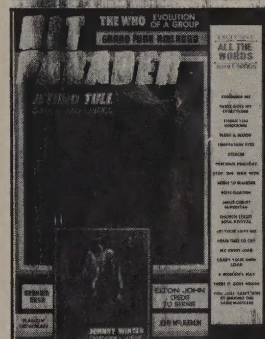
"Patch It Up"
"Heaven Help Us All"
"Beaucoups Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Heed The Call"



APRIL, 1971

Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

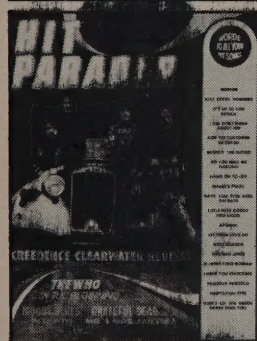
"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"



MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"



JUNE, 1971

Creedence Clearwater
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

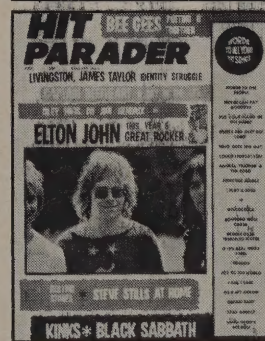
"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Apeaman"
"Rose Garden"



JULY, 1971

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"



AUGUST, 1971

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

"Power To The People"
"Never Can Say Goodbye"
"If"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"

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